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Hundreds of African American and Latino students are suspended each year for nebulous reasons, leading to a push for reform. By Joe Fitzgerald Rodriguez

PAGE 12

GUARDIAN PHOTO OF
SFUSD STUDENTS
DESAMUEL AND XOCHITL
BY BRITTANY M. POWELL



KIDS IN CRISIS



FIGHTING SPIRIT

Activists march in memory of Harvey Milk **P10**

CONSOLE WARS!

Gamer gets down and dirty with new systems **P25**

RIOT'S RETURN

'Punk Singer' doc spotlights Kathleen Hanna **P27**

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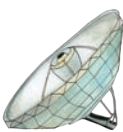
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WRONG APOLOGY

Willie Brown has it backwards, apologizing for a Bay Area activist's pleas for help to President Obama in his latest San Francisco Chronicle column. While Obama spoke to a crowd in Chinatown last week, an immigration activist stood up and interrupted him. "I need your help.... Mr. President please use your executive order to halt deportations," Ju Hong, 24, shouted. Brown, the former mayor-turned columnist, wrote, "On behalf of the city, Mr. President, I apologize for our bad behavior," not mentioning that Obama is responsible for more deportations than any president in recent history — 392,000 people in 2011 alone, according to the Pew Research Center.



MORPHENOMENAL

The wild annual Another Hole in the Head film festival is in full effect through December (www.sfindie.com), bringing all the homemade horror and weird sci-fi you can imagine — or not. Case in point: **Struggled Reagans**, a hyperreal fantasia on the Power Rangers, kinda, directed by Gregg Golding, aka morphenomenal intergalactic rapper Odynaphagia. A lot of intense stuff happens, most of it in tights and helmets. (One of the actresses had her tongue surgically split for the role.) Don't miss the premier screening Wed/9 at 9pm, at New People in Japantown.



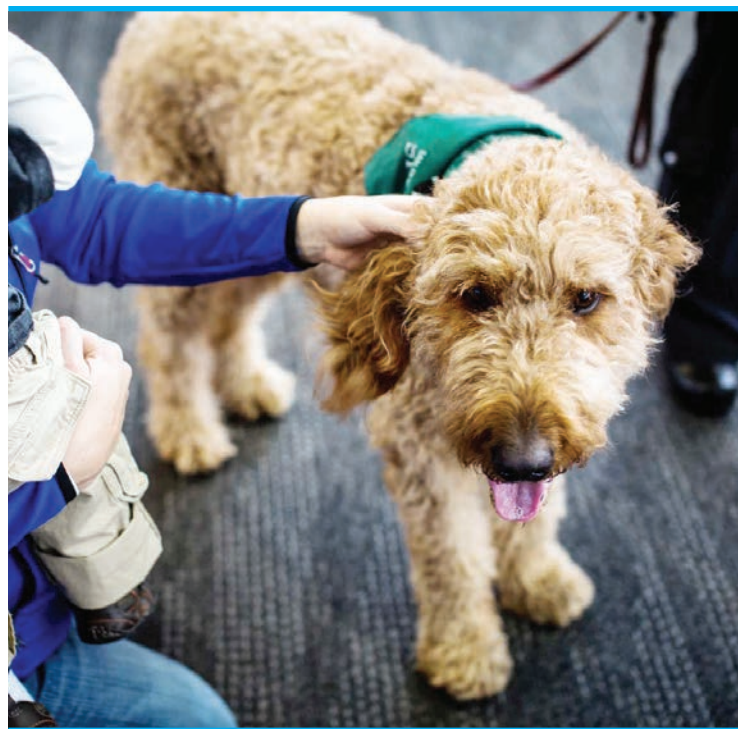
MEDIAN RENT

Via SFist: Unknown pranksters threw an air mattress and some lovely pillows on a median in Noe Valley, sticking a "For Rent" sign just beside it. "Outside the Box Realty" aren't likely the real culprits, despite being on the signage, and the phone number listed calls the mayor. But we'll take it!



AI ON ALCATRAZ

Internationally renowned artist **Ai Weiwei** is just as famous, if not more so, for his dissident stance in relation to his native Chinese government, for which he has been jailed. Many of his politically charged works take a deep yet elliptical look at what it means to be "free." According to the New York Times, next September Weiwei will be using America's most famous prison, Alcatraz, as a site for a series of art projects — surprisingly, the first time the prison island has been used in such a way. "The idea of loss of freedom as a punishment raises philosophical questions," he says.



FLY THE FURRY SKIES

The San Francisco International Airport is teaming up with the SPCA's Animal Assisted Therapy program for the **Wag Brigade**, a program that will bring certified therapy dogs into airport terminals to reduce stress for holiday travelers. The dogs will wear personalized vests that say, "Pet me!" Just be careful not to pet a drug-sniffing dog instead, especially if your mittens have warmed a holiday bong or two.



BACK TO BACK 'BULLITT'

Remember the San Francisco car chase in 1968's *Bullitt*? Now you have an excuse to (re)watch the detective flick, as the YouTube channel "**On the Set**" refilmed it on location shot for shot. Most shocking is how little the city has changed since the '60s, architecturally. The old and modern footage show mirror images of Bimbo's and Columbus street (except for the recent addition of trees). One glaring difference jumps out though: in the old footage a Dodge Charger jumps down San Francisco's steepest hills, the modern footage shows Segway scooters in its place place.

'WHO' MANIA

On the 50th anniversary of classic British sci-fi TV series "**Doctor Who**" last week, Bay Area fans were out in full force, especially at Comic Outpost on Ocean Avenue (www.comicoutpost.net), which boasts "the largest Doctor Who section in the Bay Area." They came to watch "The Day of the Doctor" an anniversary special that united actors who played the time-traveling hero. While reactions to the big show itself were mixed (see the Pixel Vision blog at SFBG.com for our critic's take), it sure was nice to see actual, proud nerds hit the streets. They seem to have become an endangered species with all the frats taking over the tech world lately.

ATTACK OF THE DRONES?

Amazon revealed its newest project on the latest episode of *60 Minutes*, giving a possible glimpse at our newest robot overlords. **Amazon Prime Air** is a proposed delivery system via "octocopter" drones, zipping packages to customers within 30 minutes of their order. Though the tech is mostly ready, CEO Jeff Bezos said, the main hurdle is FAA regulations — which, he said, may clear airspace for drone use as early as 2015. The demo clip — advertisement, really — quickly went viral and birdwatchers and others invested in peaceful, noiseless skies wrung their hands. Fortunately, Slate was there to debunk Bezos wild claims. Despite recent revisions to its rules, the FAA maintains that, except for a few necessary exceptions, "autonomous operations are not permitted." For the next few years, at least.



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Eighty years ago, Prohibition was repealed. Obviously, our own non-prohibitive brewery **21st Amendment** is not going to let an anniversary like that float past without a proper celebration. (The 21st Amendment, you will recall, is what made your present brew possible.) Thu/5, Repeal Day, at 4pm, the Amendment will lead a celebratory parade from Justin Herman plaza in SF to its HQ on Second Street at Brannan. An afterparty will commence 6-9pm. Raise your glass. Now, how about those pot laws? www.21st-amendment.com



POLITICAL ALERTS

WEDNESDAY 4

FIGHT RICHMOND EVICTIONS
Richmond Recreation Center, 251 18th Ave, SF. 7pm, free. The San Francisco Alliance of Californians for Community Empowerment (ACCE), the Housing Rights Committee, and Senior & Disability Action will host this forum to discuss strategies to fix the city's affordable housing crisis, particularly as it affects in the Richmond District. Sup. Eric Mar is expected to attend.

THURSDAY 5

CELEBRATE THE HOLIDAYS! (WITH LESS STUFF)
Berkeley Fellowship of Unitarian Universalists Hall, 1924 Cedar, Berk. 7-10pm, \$5-10 suggested donation. Join Transition Berkeley, Sticky Art Lab and Berkeley Fellowship of Unitarian Universalists for a screening of Annie Leonard's famous animated documentary, "The Story of Stuff," about the environmental and social problems created by our excessive consumption patterns. The night will also feature a screening of "The Story of Solutions," showcasing creative responses to these problems. The night will also feature talks by Allison Cook, from The Story of Stuff Project, and Rachel Knudson from Sticky Art Lab on University Avenue, who'll speak about this innovative new center for art and creative reuse.

FRIDAY 6

BOOK READING ON MIGRANT JOURNEYS
Modern Times, 2919 24th St, SF. 7pm, free. El Salvadoran journalist Óscar Martínez, winner of Mexico's Fernando Benítez National Journalism Prize and the José Simeón Cañas Central American University Human Rights Prize, will appear at Modern Times bookstore for a reading from his new book, *The Beast: Riding the Rails and Dodging Narcos on the Migrant Trail*, published by Verso Books. The writer spent two years riding freight trains between Central America and the Southern US border, and documented accounts of a mass kidnapping and other harrowing stories.

MEET CCSF'S NEW CHANCELLOR
Saint Philip Church, 725 Diamond, SF. 7:30pm, free. The Noe Valley Democratic Club, San Francisco for Democracy, and the Upper Noe Neighbors will host the new Chancellor of City College of San Francisco, Dr. Arthur Tyler, for a conversation with community members. Join in to listen to his remarks and participate in a question and answer session.

MONDAY 9

TALK WITH CHELSEA MANNING'S LAWYER
Humanist Hall, 390 27th St., Oakl. www.couragetoresist.org 6:30-8:30pm, \$5-10 suggested donation. David Coombs, the attorney of Chelsea Manning, formerly Private Bradley Manning of the US Army, will speak about Manning's status following her sentencing in August 2013. The whistleblower, who published classified information about US military activity in Iraq and Afghanistan on the website WikiLeaks in 2010, leaked the largest set of classified documents in US history. Coombs will discuss what's being done to support the prisoner of conscience since she was sentenced to 35 years in prison for her actions, which were charged as violations of the Espionage Act and other offenses.

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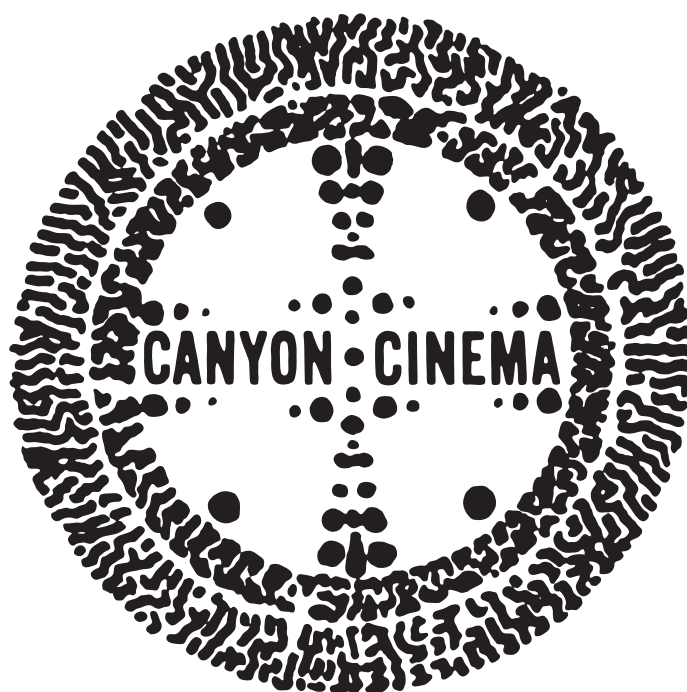
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Development must protect the arts

BY STEPHANIE WEISMAN

OPINION Recently, the Bay Guardian ran an article critical of The Marsh theater's position on the condo development proposed for 1050 Valencia St. (see "Street Fight: Driving us crazy," 11/12). It incorrectly claimed that we oppose the project. Thank you, Guardian, for now giving us the opportunity to set the record straight.

The Marsh does not oppose a proposal to develop condominiums and commercial space next door to us at 1050 Valencia St. Rather, we are trying to get conditions attached to the project's building permit — for both during and after construction — that reflect that this developer chose to build up against a world-renowned, community-based theater. We believe it is reasonable to expect the developer to be a good neighbor.

For almost 25 years, The Marsh has developed solo performances, presenting nearly 700 performances annually with 400 in our Mission location alone. We also offer solo performance workshops and year-round after-school classes and camps for youth where no child — toddler through teen — is turned away because of lack of money. We foster risk-taking and diverse artists from novices to those with worldwide acclaim, giving voice to the vital stories of our times.

The construction plans for 1050 Valencia directly affect our theater space and our ability to continue to host live performance. As currently designed, the plans for both construction and occupancy could mean noise that would drown out unamplified solo performance. The project will also reduce theater lighting and ventilation.

We've seen the history of new affluent residents in fancy SoMa live/work lofts who didn't like living next to the loud music and milling crowds they chose to move near. These wealthy newcomers could afford to hire lawyers and fight expensive legal battles, and they successfully closed down entertainment venues that had defined SoMa for decades. We seek conditions to prevent this from happening to us.

We are requesting the large open deck adjacent to our building be

moved behind a sound barrier. We are concerned that when residents have a party or open their windows with music blaring, the sound will disrupt our performances. This endangers our existence. We are also asking for conditions prohibiting the commercial space next to us from having live entertainment that would impact our performances.

Without specific legally enforceable conditions attached to the permits, we have no recourse if the developer or subsequent property owners lack good faith. To date, based on developer Mark Rutherford's treatment of us, we have no reason to believe in his good faith. San Francisco's development history shows that only legally enforceable conditions really protect the public interest over the "lifetime" of a building's construction and use.

The Marsh is a metaphor for the current displacement of people and culture in the Mission District. Miraculously, we were able to purchase our building in 1996, a market low, with the support of our artists, patrons, board, and forward-looking foundation and nonprofit and commercial loan entities. Otherwise, The Marsh would not exist today. We would never have been able to afford today's market-rate rent.

We are now a safe house for artists to develop their work at our space, for the children who take our affordable classes, and the audiences who attend our critically-acclaimed shows. But we are not indestructible. If protective conditions are not written into the building permit, and we end up with disrupted programs and performances, we will not survive artistically or financially.

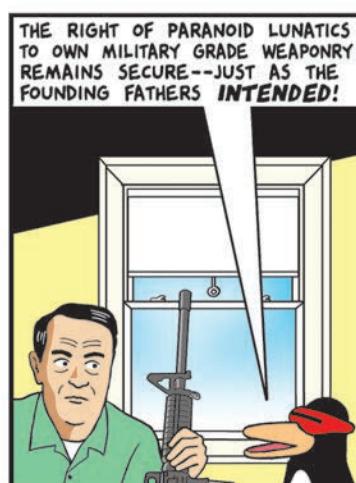
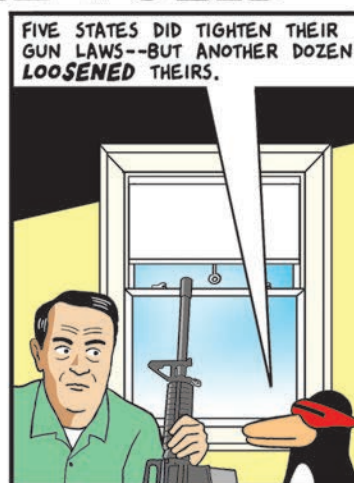
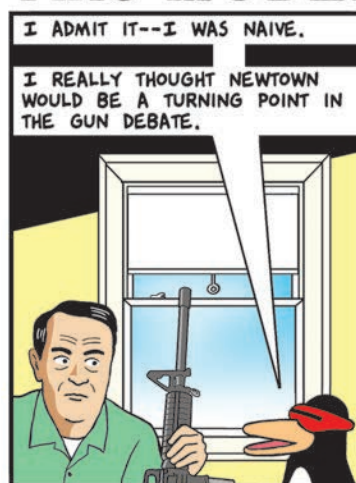
Will The Marsh go the way of our neighbors? Will we be developed into a bunch of two-bedroom condos selling for \$1.75-\$2.25 million, like the ones at 19th and Valencia? With maybe two below-market rate units set aside, as planned for 1050 Valencia, where "below market" could mean \$1 million. But where will the artists go? Where will young aspiring performers go? The audiences?

Please join us and stand up for The Marsh at the Board of Appeals Hearing, City Hall, Dec. 11, 5pm. **SFBG**

Stephanie Weisman is the founder and artistic director of The Marsh.

THIS MODERN WORLD

by TOM TOMORROW



Tom Tomorrow © 2013 www.thismodernworld.com...twitter.com/tomtomorrow

A new holiday tradition: workers' rights

EDITORIAL The holiday season has officially started, and if you're any kind of American, you know what that means. Hordes of wild-eyed shoppers have descended upon us.

If early morning stampedes at chain retailers and other hallmarks of the Black Friday phenomenon seem like a peculiar tradition, recent offshoots of the trend may prove even more bizarre. One is business' attempt to claim other Thanksgiving week calendar slots as holiday-shopping bonanzas in their own right. Cyber Monday is the busiest online shopping day of the year, we're told, while a growing number of intrepid early-birds skipped out on Turkey Day altogether to go bargain hunting on the woefully titled "Brown Thursday."

Then there are the growing ranks of cynics who've found creative ways to critique in-your-face consumerism as a cultural deficiency, a sort of anti-Black Friday tradition. There's Buy Nothing Day, an alt standby appealing to the conscience of the thoughtful consumer.

The web-based Black Friday

Death Count (www.blackfridaydeathcount.com), documenting six years of violent incidents stemming from holiday shopping frenzies, reads like a stark condemnation of petty greed. Viral YouTube videos of squabbling gift buyers, meanwhile, suggest that a mass audience of Internet viewers is reaching for the popcorn and taking it all in, perhaps with the glee of blood-sport spectators.

Yet a different aspect of Black Friday 2013 deserves a second look. This year, low-wage employees who generally make Black Friday profits possible got louder in their demands for better working conditions.

Look at Walmart. It's the nation's largest employer, but its employees earn notoriously low wages — a fact highlighted by Black Friday protests staged outside Walmart stores nationwide, including in the Bay Area. For low-wage retail workers who can barely make ends meet let alone leave gift-wrapped digital devices under the tree, momentum seems to be building. The National Labor Relations Board recently announced its inten-

tion to pursue complaints against Walmart for illegally threatening and firing employees who participated in last year's Black Friday protests.

Further up the supply chain, the Port of Oakland saw a work stoppage from a group of truckers last week who have fallen into dire straits financially. Classified as owner-operators instead of employees and therefore unable to unionize, many face potential job loss because they can't afford engine retrofits needed to comply with new environmental regulations. The timing of their quasi-strike, just as container ships were coming into port with cargo destined for Black Friday sales shelves, was no coincidence.

All of which begs the question: If Black Friday, Cyber Monday, and Buy Nothing Day can all be incorporated as modern American traditions that directly follow Thanksgiving, why not claim a slice of the pie as well for workers putting themselves at risk in the name of better conditions? If these struggles are effective, it will be one more thing to give thanks for. **SFBG**

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RIGHT: ACTIVISTS MARKED THE 35TH ANNIVERSARY OF THE ASSASSINATIONS OF MAYOR GEORGE MOSCONE AND HARVEY MILK WITH A PROTEST IN THE CASTRO NOV. 27. LEFT: MILK IS PICTURED IN HIS CAMERA STORE ON CASTRO STREET ON JUNE 28, 1977. AP PHOTO OF HARVEY MILK; MARCH PHOTO BY KYLE SMEALLIE



% MANTRA FROM THE MILK/MOSCONE MEMORIAL MARCH: "FIGHT BACK!"

Hundreds of activists and progressive San Franciscans marked the 35th anniversary of the Mayor George Moscone and Sup. Harvey Milk assassinations on Wednesday night in the Castro with fiery speeches urging the crowd to "fight back!" against displacement and gentrification, conjuring the words and spirit of those slain leftist leaders.

"Gotta have hope just to stay alive," the San Francisco Gay Men's Chorus sang of Milk and his message on the 35th anniversary of that chorus' first performance, on the steps of City Hall on the day of the tragedy, belting out the refrain, "Gotta give 'em hope."

Despite the onslaught of evictions triggered by real estate speculators and the city's current economic development policies, such as the tens of millions of dollars in tax breaks extended to Twitter alone, the defiant message from this podium did have an undercurrent of hope.

But that hope was predicated on people's willingness to organize and engage in "a fight they started," Tom Temprano, president of the Harvey Milk LGBT Democratic Club, said of Milk and Moscone, "a fight against gentrification and displacement."

Yet Temprano also said that people have to feel stable and secure to really have hope: "You can't have hope without a roof over your head. You can't have hope without affordable housing. And that's why we're marching today."

Temprano then played an old news clip of Milk talking about his own eviction from the camera store and apartment where he lived on Castro Street, the result of similar economic forces that are overtaking the city today.

Milk explained how San Francisco's economy relies on local residents being able to earn a living wage and not pay too much of their incomes in rents. But when landlords gouge their tenants, they have less to spend in local businesses, "and sooner or later, that's going to crunch the economy locally."

One of the more fiery speeches of the evening came from Brian Basinger of the AIDS Housing Alliance, who used one of Milk's signature lines when he said, "I'm Brian Basinger and I'm here to recruit you. I'm here to recruit you into a movement for housing justice that goes back decades."

He cited the recent successes of that movement, from suing to stop CitiApartments from abusing and exploiting its tenants to stopping the 8 Washington luxury condo project when the voters overwhelmingly defeated Props. B&C this month.

"Housing rights are human rights," Basinger said.

Housing activist Tony Robles, a board member of the Manilatown Heritage Foundation, recalled being a student at Mission High School when the news of the assassinations was announced, an event that profoundly affected him. He said they represented "the spirit of

community and the spirit of fighting for what is right."

Robles called out Sup. Scott Wiener, a Milk successor representing the Castro, calling Wiener unworthy of that legacy, citing his legislation allowing more apartments to be converted to condos and with closing the parks at night. "You were no Harvey Milk when you made that move, brother," Robles said, closing with this hope: "Let the poetry of Harvey Milk's struggle live on in the streets of San Francisco."

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Wiener and other politicians, including Mayor Ed Lee, Sen. Mark Leno, Board President David Chiu, and state Democratic Party head John Burton, spoke earlier in the day at a City Hall memorial. But they pointedly weren't invited to the more raucous evening event (although Sup. David Campos, whose Assembly race against Chiu the Milk Club has endorsed, did show up to offer his silent support).

"Fuck you, we are staying!" was the message Shannell Williams, a San Francisco native and a rising young activist who came from the Save City College movement, had for the city's landlords and those who say low and middle income earners should just move to Oakland.

She and others recalled the message of love and inclusion that were hallmarks of Milk and Moscone's political philosophy, as well as their belief in building coalitions to defeat powerful economic interests.

Tommi Avicoli Mecca of the SF Housing Rights Committee cited recent successes the movement has had in fighting back against evictions and said, "It's because of the power we have as tenants when we unite and we fight back."

He said that was Milk's central message: "If we unite and fight, we can win." And Mecca said San Francisco "doesn't belong to greedy landlords, it belongs to all of us."

Cleve Jones, an longtime LGBT activist who was an intern for Milk at the time of the assassinations, noted, "There are some who will question our desire to raise political points tonight," recognizing this occasion has usually been a solemn memorial march.

But he said that using this occasion as a vehicle for political organizing is the best way to honor the legacy of Milk and Moscone, who Jones said would be appalled by what's happening

in this city. Jones told the story of an aging gay activist who was recently depressed about being displaced from the city, and Jones tried to comfort him by saying, "It's hard to get old in this town and see all the changes."

It didn't help: Days later, Jones said his friend committed suicide by jumping from the Golden Gate Bridge.

"It's not rhetoric and it's not hyperbole. This destroys lives," Jones said. It was a message repeated on a large banner carried by those leading the march to City Hall, which read, "Eviction=Death."

The rally was closed out by members of the Sisters of Perpetual Indulgence, who cited a long list of "weird, kooky artistic innovators" from San Francisco's past, and said, "They never could have afforded to live here today."

Then the Sisters offered an invocation they called the "Rosary of Housing Evils," asking the crowd to repeat the mantra "Save us from the speculators" between each of their prayers and observations for the city, which included:

"Harvey Milk was evicted from his home."

"Extend rent control to all residential and commercial units."

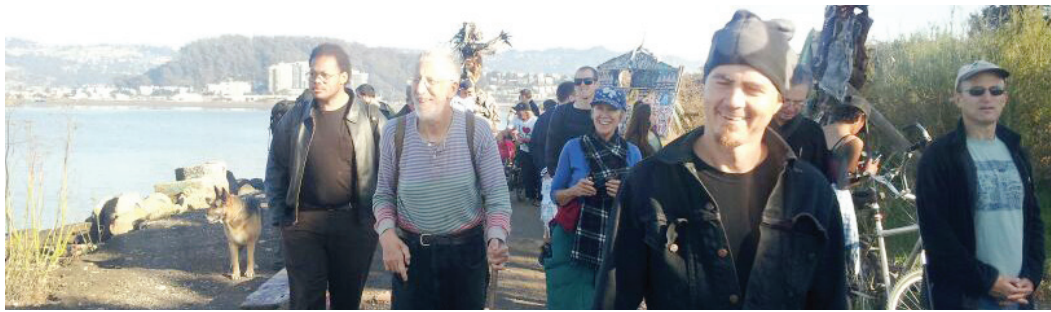
"Forty percent of queer seniors cannot afford their rents."

"Rent has risen 21 percent this year."

"We all need to stay together or they'll pick us off one by one." (Steven T. Jones)

RIGHT: OSHA NEUMANN
AND JASON DEANTONIS
LEAD AN ART WALK.
FAR RIGHT: ART IN THE
ALBANY BULB

GROUP PHOTO BY DOUG GILBERT;
ART PHOTO BY CARLY NAIRN



Last stand at the Bulb

With Albany looking to clear a bayshore homeless encampment, residents brace for a conflict

BY CARLY NAIRN
news@sfbg.com

NEWS As the squatter residents of Albany Bulb make one final push against being evicted from their home in a former landfill, the city of Albany is pushing forward with its plan to change the untamed space into a waterfront state park (see "Battle of the bulb," Sept. 24).

The first signs of the transition came on Nov. 22, when a temporary shelter was set up for residents whose camps would be cleared. The shelter came after a disappointing week in court left the 50 to 60 residents of the Bulb without the stay-away order their advocates had sought, which they intended to use to keep the city and police at bay during the winter.

On Nov. 18, the residents and their attorneys received word that the stay-away order was denied by U.S. District Judge Charles Breyer. After the decision and an Albany City Council meeting later that evening, campers and area activists set up a permanent settlement against the eviction after marching through the streets of Albany.

Barricades made of rocks were set up at the Bulb to resist police getting into the camps. However, the rain that followed for a few nights inhibited their efforts, according to activists involved in the action. And the police, using a backhoe, destroyed the rock barricades.

The city of Albany, according to a press release, is calling the transition "ACT" which includes, "Assistance to homeless, including housing-centered outreach, transitional services, support, and shelter; Cleanup and maintenance of the Bulb; and Transfer of the Bulb to McLaughlin Eastshore State Park."

"As part of the City Council's Strategic Planning Process conducted in 2012, the City Council identified key goals for the City," Albany City Clerk Nicole Almaguer wrote in an email to the Guardian. "One of which is to 'Maximize Park and Open Space' including developing a plan to transition the Bulb into Eastshore State Park, and to improve accessibility for general public use of all of the Albany Bulb as a waterfront park."

Almaguer stated that part of

the plan included a temporary shelter and support services, which started this summer and is headed by Berkeley Food and Housing Project. The BFHP also provides case management for the Albany campers interested in securing housing outside of the Bulb.

While the city has provided a housing subsidy program to help Bulb residents with rent, a portion of it will also need to be covered by the tenant. Many of the Bulb residents are only supported through government programs such as SSI, and cannot afford housing costs.

In addition, most residents, and their attorney Osha Neumann, who is also a longtime contributor to art at the Bulb, say that the city does not have any affordable housing in which the residents can transition into. Managed by Operation Dignity, a nonprofit designed to help homeless veterans, the transitional shelter is set up by Golden Gate Fields racetrack near the entryway into the Bulb.

"I was out... talking to people and was overwhelmed by the fragility and vulnerability of

many of them, as well as their strengths," Neumann said of the residents in an email to the Guardian.

"The portables are awful. You look at the Bulb and all the life and beauty that's out there, and then you look at those anonymous utilitarian boxes, and really you expect it all to be stuffed into those containers? 22 men in one, eight women in the other? It's all really appalling."

According to the shelter's posted rules, the doors for the shelter open at 5:30pm and close at 8:30am. Showers may be taken 8:30-9:30pm, and breakfast is served 7-8am. The sexes are separated, and pets must stay in kennels outside of the shelter. There are also no "in and out privileges" and if a person doesn't return by 8pm they are not admitted into the shelter.

No one stayed in the shelter the first three nights it was available, according to city reports.

Amber Lynn Whitson, a Bulb resident, said that access to the shelter is difficult for people, and doesn't address the need for people with disabilities for a bed during the day.

"At least two individuals were turned away at the door to the shelter, due to their names not being on 'the list', she said in an email. "Both were told that they could stay in the shelter, despite their names not currently being on 'the list,' but only after getting 'a voucher' from BFHP."

The transitional shelter came to the residents' lives after Breyer rejected the campers' request for an injunction to block the eviction with a temporary restraining order. A lawsuit also filed by the residents against the eviction remains open, according to Neumann.

Based on information obtained in court documents, \$570,000 was allocated to remove the Bulb residents, based on a Albany City Council decision made on Oct. 21, with \$171,000 spent on the clean up of the campsites and the remainder spent on the two portable trailers with bunk beds to serve as transitional housing for six months. As of now, the shelter's efficacy to get the campers off the Bulb, as well as the residents' efforts to resist the transition, remains unclear. **SFBG**

NEWS The Albany Bulb, a wild shoreline space near Golden Gate Fields and a former landfill for BART construction and other industries, is well known for its art. Now that a transitional shelter looms over the entrance as part of the city's plan to remove the residents from the Bulb (see "Last Stand at the Bulb" in this issue), campers, activists, and artists came together this past weekend for a festival of resistance against the eviction.

The rubble and sculpture filled space

Bulb art to be cleared

will soon be transformed into part of the Eastshore State Park system. The event drew around 60 people, according to resident Amber Whitson.

She led an art walk on Nov.

29, giving the history of the art at the Bulb and explaining why it's important to preserve it as a cultural resource.

"Some things should remain sacred, and Sniff paintings are out on the Albany Bulb," she said, referencing works by a group of Oakland-based artists.

Other prominent Bulb artists, such as

Osha Neumann and Jason DeAntonis, who built massive sculptures made of found wood and parts along the shoreline, were on hand to speak about their contributions and the personal significance the Bulb holds for them.

While residents have come and gone throughout the years, the art has remained a constant draw. Graffiti artists practice their craft, and sculptors work undisturbed, using debris that is scattered around. Even some of the campers' shelters, makeshift shanties of concrete, wood and tarp, could be considered artistic.

Once the transition of the Bulb from untamed outcrop to a state park of well-kept trails is further along, the city plans

to remove most of the art currently installed there.

The campers and activists organized the art walk as part of a three-day festival of trainings, workshops, and music, to enjoy the space, but also to educate residents and others about how the space could be kept in its current state. "I know that organizing is continuing, and again, the shape it takes will depend on how the city goes about the planned evictions," said Neumann in an email to the Guardian.

For now though, the art stands, in between garbage, rubble, trees and shrubs, a constant reminder that artists and Bulb dwellers are still around. (**Carly Nairn**)

Suspending judgment

SFUSD considers alternatives to suspensions that some say unfairly impact students of color

BY JOE FITZGERALD RODRIGUEZ

joe@sfbg.com

The Guardian is publishing only the first names of minors and their relatives named in this story, to protect their privacy.

NEWS In San Francisco public schools students can be sent home for talking back to a teacher, wearing a hat indoors, or sporting sagging pants. These infractions sound like the daily life of a kid, but the state calls them “willful defiance,” a category of suspensions that are nebulous to define at best.

Like the old saying about pornography, teachers say they know it when they see it, but students and parents alike are now calling foul on the practice.

The suspensions are so abundant in the San Francisco Unified School District that a movement has risen against it. Sending kids home not only is an ineffective punishment, opponents say, it also can lead youth into the criminal justice system.

Now San Francisco Board of Education Commissioner Matt Haney is proposing a resolution that would ban willful defiance suspensions in San Francisco schools altogether.

“There will still be situations where we need to send a student home, but willful defiance will not be one of those reasons,” he told the Guardian. “Change is hard, complicated, and messy. But we can no longer deal with discipline or interactions with our students in that sort of way.”

He plans to introduce the resolution at the Dec. 10 Board of Education meeting, and if it passes, he said full implementation may take until the next school year.

There’s a fight to ban willful defiance suspensions statewide as well, but so far it’s been stymied. In September, Assemblymember Roger Dickinson pulled a bill he authored that mirrored aspects of Haney’s proposal. Those advocating for such a

ban say it’s an issue of racial justice.

San Francisco’s African American and Latino students together suffer 80 percent of willful defiance suspensions, according to recent SFUSD data. The nonprofit student group Coleman Advocates for Children and Youth decried this statistic as an injustice, supporting the ban.

The San Francisco Board of Education took tentative steps to reduce suspensions as a whole in 2010, voting to introduce a new disciplinary system called Restorative Practices districtwide. It’s complex, but basically asks students to talk things out in what are called “restorative circles” that include everyone involved in an incident, like a fight.

It’s also about changing the culture around discipline. It encourages teachers and students to establish a rapport, turning around the way some schools have practiced authority for decades.

At the time, there was hope. Fast forward three years, and that hope has dwindled.

Early evidence shows that Restorative Practices work better than suspensions, and prevent behavioral problems down the road, too. But out of SFUSD’s more than 100 schools, less than half of them started to implement the new reform.

Few schools have fully integrated the change, officials told us. Haney’s resolution addresses this with a mandate: SFUSD must implement Restorative Practices throughout the San Francisco school district.

The program is important, proponents say, because the majority of the 55,000 students a year moving through San Francisco schools still face school discipline that can set them way back in school and later may lead to incarceration. And suspensions can be levied for the smallest of infractions.

CUPCAKES AND JUSTICE

Xochitl is a 15-year-old SFUSD sophomore with long brown hair. She



watches the TV show *Supernatural* (Dean is cuter than Sam) and yearns to one day live with her relatives in Nicaragua. Years ago on her middle school playground, she once faced a hungry child’s ultimate temptation: free cupcakes.

The baked goods sat in a box on the cement by the playground, unattended. The frosting sat unlicked, the wrappers unwrapped.

She and her friend looked around, searching for a possible pastry owner nearby. Runners circled around the track in the distance, but no one else was around. The cupcakes met a satisfying fate inside Xochitl’s belly. The next morning went decidedly downhill.

As she walked into school, the counselor told her to go home: She was suspended.

“The cupcakes belonged to this girl because it was her birthday,” Xochitl said, something she found out only once she was being punished. “They went straight to suspen-

sion, they didn’t even let me speak.”

Restorative practices would have sat her with the birthday girl to explain her mistake and apologize. Maybe she would’ve bought the girl new cupcakes. That wasn’t what happened.

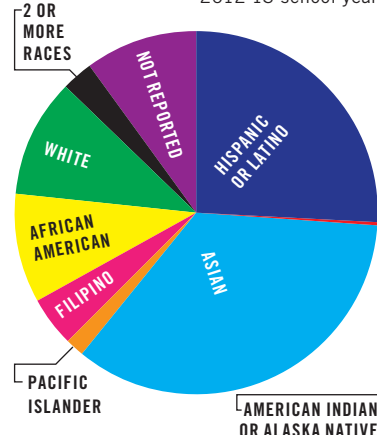
Suspended, Xochitl spent the day at her grandparents’ house. Not every suspended student has a safe place to go. Some turn to the streets.

In October a group of mostly black young students marched to the Board of Education to protest willful defiance suspensions. The group, 100 Percent College Prep Institute, formed in the ashes of violence.

“I drive a school bus for a living, and I had a boy on my bus who was not bad, but not good,” said 100 Percent College Prep Institute co-founder Jackie Cohen, speaking with the Guardian as she marched with her students. “When we got back from Christmas break, he wasn’t back on the bus. Turns out he decided to ‘live that life.’ Three days later, I found he was shot and killed.”

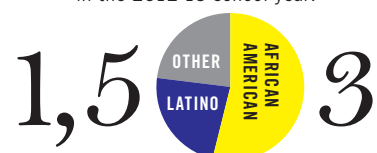
STUDENT BODY

Ethnic breakdown of the 56,970 students enrolled in San Francisco Unified for the 2012-13 school year

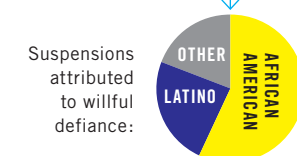


SUSPENSIONS

Total San Francisco Unified suspensions in the 2012-13 school year:



1/4 OF THESE SUSPENSIONS ARE CONSIDERED WILLFULLY DEFIANT



Suspensions can last
1 to 5
days

In some communities the jaws of crime and drugs are forever nipping at their children’s heels. A child inside school is safe. Suspensions throw the most vulnerable students into the wild.

“Preventing crime in San Francisco begins with keeping children in the classroom,” SFPD Chief Greg Suhr wrote in a letter to the SF Examiner last year. “Proactive policies, such as the ‘restorative practices’ implemented by the SFUSD, emphasize the importance of building positive relationships while holding kids accountable for their actions.”

Black students make up about 10 percent of SFUSD’s population, but they represented 46 percent of SFUSD’s total suspensions in 2011-12, according to SFUSD data. Latino students represented about 30 percent of suspensions.

The racial disparity of suspensions mirror the disparity of incarceration. A study by nonprofit group The Advancement Project found that in 2002, African American youths made up 16 percent of the

juvenile population but were 43 percent of juvenile arrests.

Xochitl sees that with her own eyes every day.

"Some kids turn to the streets, you know. I've seen people younger than me go to jail," Xochitl said. "I was on Instagram and saw a friend locked up. I knew that girl, she's in my PE class."

It's one of our country's many shameful open secrets. Nearly half of all adult men in the United States serving life sentences are African Americans, and one in six is Latino, according to data from the nonprofit group the Sentencing Project.

Fathers and sons, mothers and daughters, all trapped in a cycle of poverty to prisons that for some starts at school.

"As a school district, when that's staring us in the face, we can't not do something about it," Haney said.

Sometimes it begins when students are still learning their ABC's.

BRUISES INSIDE AND OUT

Restorative Practices are implemented from kindergarten to high school.

"If [students] don't have a sense of belonging... that's going to prevent schools from addressing behavior," Kerry Berkowitz, the district's program administrator of Restorative Practices, told us. The seeds of mistrust are planted when students are young.

Desamuel could not yet spell the world "police" when he first met them.

He was 5 years old, and as kindergartners sometimes do, he threw a temper tantrum. In the school's desperation to contain him, officials called the SFPD.

"The police only came one time," Desamuel, now 7, told the Guardian. Sitting in his San Francisco home with his uncle Lionel, Desamuel sounded ashamed. "But I didn't go to jail because they only put kids in jail for being bad, like kids taking guns to school."

The memory angers Desamuel's uncle, who feels Restorative Practices would have prevented the misunderstanding.

His home is a testament to bridge building. Lionel, his brothers and mother all pitch in to take care of Desamuel while the boy's father makes what he calls "a transition." The home is large by San Francisco standards. Drawings of Spiderman and Batman line the wall, equal in number only to the portraits of their family, most of whom live in the city. There's a lot of care in Desamuel's life. That hasn't stopped his tantrums, though.

The family tried to get him therapy, psychological analysis, anything to help. But as any parent can tell you, sometimes a child just needs love.

Lionel struggled with the school's administration, and asked it to try less punitive ways of handling his nephew. "I told them to just hug the boy. Their response was 'it's hard to hug someone swinging at you.'"

The last time Desamuel fought a student he was tackled to the ground by a school security guard. The now-second grader came home with a bruise on his face.

"When I was bad I hurtled the children. I wasn't supposed to get up, and couldn't get up off the ground. He took me by the arms and legs," Desamuel said.

The problem with outsize use

ences enemies can become friends, she said. After all, the goal is to correct bad behavior and break destructive cycles. Yet less than half of the schools in SFUSD are employing Restorative Practices.

SLOWLY BUT SURELY

One of the biggest critiques of Restorative Practices is that it removes consequences. That's the wrong way to look at it, Berkowitz said: "When people say consequences, they mean punishment. We want to work with students to find root causes."

The numbers back her up: 2,700 SFUSD staff members have trained

pensions as a tool for years. Money is one thing, but changing educators' minds about discipline is another.

THE "R" WORD

Martin Luther King Jr. fought for the integration of schools, but in a speech about Vietnam he said something that could apply to the SFUSD today.

"Life and history give eloquent testimony to the fact that conflicts are never resolved without trustful give and take on both sides," the Southern preacher said in one of his last speeches before his death.

There is one issue simmering under this entire debate, festering, unspoken.

**"SOME KIDS TURN
TO THE STREETS,
YOU KNOW.
I'VE SEEN PEOPLE
YOUNGER THAN ME
GO TO JAIL."**

XOCHITL, STUDENT

Why are black and Latino students suspended more than other groups? Is this system inherently racist?

It's a tough question. Teachers are notoriously underpaid, overworked, under supported, and asked to enforce the newest policies at the drop of a hat. The teachers the Guardian spoke to all described a packed year filled with new methods to learn, all with a common purpose — a love of their profession and a love of their students.

"There's a hesitancy to talk about race with this," said Kevin Boggess, civic engagement leader for Coleman Advocates, the group leading the charge for the willful defiance ban.

Nevertheless the question of racism permeates the discussion. Xochitl felt persecuted as one of the few Latinas in a mostly Asian middle school.

In the case of Desamuel, the young black child who had the police called on him at age 5, his uncle stressed the need for culturally aware teaching. Lionel said Desamuel was well-behaved when he had an authoritative, elderly black female teacher, but acted up in the hands of substitutes who weren't black and whom he characterized as "young and new" to teaching. Then again, the principal who called the police to handle Desamuel was herself black.

Norm "Math" Mattox is a former James Lick Middle School math and science teacher, and he said from his perspective as an African American

he's seen the issues Haney's resolution addresses clear as day.

"My sense is that teachers might be blowing the alarm a little bit too soon as far as their brown and black students are concerned, especially the boys. They don't know how to manage them," he said. In his experience, misbehaving children are sent out of the room too soon.

In the short term, suspensions are an expedient tool, but punishment without communication does long lasting damage. "The dynamic between teacher and student did not get resolved inside of the class," he said.

One SFUSD school tackled the specter of racism head-on. Mission High School is at the vanguard of what its principal calls "anti-racist teaching."

Mission High has a higher African American student college placement rate than many SFUSD schools, a group that struggles to perform elsewhere. And as a designated "newcomer pathway" for new immigrants, the school has 40 percent English language learners.

Mission High's principal, Eric Guthertz, is energized by the challenge. He revamped the way the school teaches to address race and ethnicity directly.

The geometry teachers use Bayview District planning data to illustrate mathematical lessons, and teachers look at grades by ethnicity and address disparities directly.

Guthertz credited Restorative Practices with lowering the school's suspensions. SFUSD data shows Mission High's steady suspension decline, with a 14 percent suspension rate in 2009, before the program started, and down to a 0.4 percent suspension rate by 2012.

"We've deeply embraced Restorative Practices," he said.

Next week San Francisco will see if the Board of Education will take the same leap Guthertz did. As he is quick to point out, shifting the culture at Mission High School took years.

The Guardian contacted members of the school board, but did not hear back from them before press time to see how they may vote.

Either way, it's time for SFUSD to change its ways, Haney said. But no matter what side of the matter you fall on, he said, it's important to remember one thing.

"Everyone involved in this conversation wants to do better by these students," he said.

The San Francisco Board of Education will vote on the ban of willful defiance suspensions and full implementation of Restorative Practices at its Dec. 10 meeting. **SFBG**



of suspensions and punitive action, Berkowitz said, is that it breeds a fear of school that shouldn't exist. Desamuel is no different.

"I got sent to the office and I had to go to the principal's office and they talked about me being bad," Desamuel said. "I think because I make too much trouble I have a lot of problems and they don't want me to be there."

Cat Reyes is a history teacher who is now a Restorative Practices coach at Mission High School. She said transformation in behavior is the whole point.

She told the Guardian about a student who recorded a fight on film. The two fighting teenagers tried to let the incident go, but with the video online for all to see their pride came between them. If the school suspended the girl who recorded the fight there may never have been resolution. The wounds would fester.

But now the girl will join a restorative circle and explain her actions to those involved in the fight, and their parents. That's far more daunting to kids than simply going home for a day, Reyes said. It doesn't just stop at the talk though. "On one end she has to say sorry," Reyes said. "But now she may go to the media center and create a [movie] about it on our closed circuit TV. The consequence fits the crime."

As students talk out their differ-

ences in Restorative Practices, according to data provided by the district. This consequently led to a strong reduction in suspensions, the district says, from more than 3,000 in 2009 to about 1,800 last year.

SFUSD recognized a good thing when it saw it, growing the Restorative Practices budget from \$650,000 in 2009 to \$900,000 in 2013.

But only about 25 schools started measurable implementation, Berkowitz said. She put it plainly, saying the program is in its infancy. "Are they 'there' yet?" she said. "No."

"Our team is pretty maxed out," she said. "To really bring this to scale and implement Restorative Practices, there'd need to be a lot of discussions around that."

Asked how much she'd need to fully fund the program across all schools, she was evasive. Haney was more direct. When asked if his resolution tied funding to the mandate of implementing Restorative Practices district-wide, he admitted that a funding source hadn't yet been identified.

"Mostly we hear there needs to be more: more support, more social workers, more people in schools to make this functional," he said. "It's a longer term challenge."

That solution may emerge as the resolution goes through the approval process, but the program faces other problems besides funding.

Teachers have depended on sus-

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FOOD + DRINK



Go east

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPER The 510 is blowing up with new openings. Plus: how to get dinner delivered in SF for \$12.

CHOW NOW

While San Francisco always has a ton of new places to check out, we would be remiss if we didn't mention all the culinary amazingness that's popping up on the other side of the bay right now. Two words: en fuego. Currently in its soft opening mode is the brand-new **Iyasare** (1830 Fourth St, Berk. www.iyasare-berkeley.com) from chef-owner Shotaro Kamio, most recently at Yoshi's in San Francisco. This very personal project looks to Kamio's hometown of Tohoku in northeastern Japan for inspiration. The menu has rustic appeal, with dishes like eggplant and miso and whole-roasted branzino, but it's elevated by Kamio's fantastic sourcing and flair (there is also intriguing sushi, and some other raw items). Lunch is coming in a couple weeks.

More Berkeley action: a new modern Greek restaurant, **Pathos** (2430 Shattuck Ave, Berk. www.pathorestaurant.com) from chef-owner Nick Eftimiou, who is breaking out some family recipes, and plans to stay open late on the weekends — there's a full bar. Opa!

All kinds of hype is brewing around Oakland's new **Penrose** (3311 Grand Ave, Oakl. www.penroseoakland.com) from Charlie Halliwell (Boot & Shoe Service, Pizzaiolo). The stylish 60-seat space is eye-catching to say the least, with custom elements like chic dining tables, glass lighting, and dark gray concrete bar. The menu, under chef Miles Schaefer, features many items coming from the wood-fired grill, plus some raw items too, like a hamachi crudo with za'taar and radish. Cocktails, check. Hours are Thu–Mon 5pm–12am.



STYLIN' IN THE 510: OAKLAND'S NEW PENROSE

PHOTO BY DANA EASTLAND/TABLEHOPPER

Additional Oakland openings include the intimate **Osmanthus** (6048 College Ave, Oakl. www.osmanthusrestaurant.com) in Rockridge, serving a modern-classic Asian menu from chef Julia Klein (previously at Terra in St. Helena); her menu has plenty of small plates like chicken wings, dry-fried green beans, mapo tofu, and some fried rice dishes. There's a bar in the back, too.

Just down the street is **Box & Bells** (5912 College Ave, Oakl. www.boxandbells.com) from chef James Syhababout (Commis, Hawker Fare), with Benjamin Coe (Commis) leading the kitchen. The hearty menu includes country pork pâté, fried chicken, and tikka masala mussels — damn, that sounds amazing. Cocktails are \$10.

The folks behind the popular Ohgane have opened **Copan** (4869 Telegraph Ave, Oakl. 510-654-2000) in the former Sura in Temescal. The Korean-Japanese menu features small plates like scallion pancake, bibimbap, stews, and soups. Lunch and dinner daily, 11am–10pm.

Craving some Jamaican eats, mon? Swing by the newly opened **Kingston 11** (2270 Telegraph Ave, Oakl. 510-214-2311) which graduated from its pop-up status into a full-fledged restaurant. The Jamaican menu, which uses organic ingredients, includes salt fish fritters, black pepper tofu, and of course jerk chicken with rice, peas, and plantains, along with oxtail stew. A rum bar provides cocktails, with other spirits, wine, and beer.

BALLIN' ON A BUDGET

You're hungry, it's Tuesday night, and you don't want to spend \$20 on a delivery minimum from your local Thai place, plus tax and tip, and wait 45 minutes. You just want a well-balanced meal, nothing too fancy, but definitely tasty. Meet **Sprig** (www.eatsprig.com), a new service that delivers a meal to you via its iPhone app in about 20 minutes. For \$12, all-inclusive. Say what? You can check out Sprig at this introductory price through December; the cost will go up a little bit in the new year (the delivery area is also expanding too, and Android support is on its way).

Delivery hours are Mon–Thu 6pm–9:30pm, and you can choose from three different entrées (with sides) each night, which range from a lighter option to a heavier one, plus there's a vegetarian pick, and one is always gluten-free too. The food is from former Google executive chef Nate Keller, and you can expect quality and seasonal ingredients. My dinner one night (the "light" option) included two chicken empanadas — I saved one for lunch the next day — with sautéed spinach and saucy chickpeas on the side. It was on the level of a simple home-cooked meal, but only took me a few taps on my phone. And just one dish to wash. **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column; subscribe for more at www.tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.


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Adobe Books Backroom Gallery opening reception
At Adobe's latest art show curated by Katie Hood Morgan, *The Ant and the Mushroom: A Parable*, truth proves to be stranger than fiction. Humans imagine that they exist at the very top of a complex hierarchy of plant and animal life but are blissfully ignorant of (or rail futilely against) the forces of nature acting on us both internally and externally. The artists here choose to relinquish this control and instead dig deep into the unknown – the edges of our knowledge, where biology meets imagination. **Stephanie Rohlf**s grafts cacti, **The Cyborgesses** encourage a strange and colorful garden to grow, **Hanhan Zhang**'s sensual ceramic flowers sprout from the walls, and **Amber Stucke** creates highly detailed scientific drawings in the new-and-improved 24th Street shop. Find out more at adobebackroomgallery.com.
Thursday, December 5 from 6-9pm @ Adobe Books, 3130 24th St., SF

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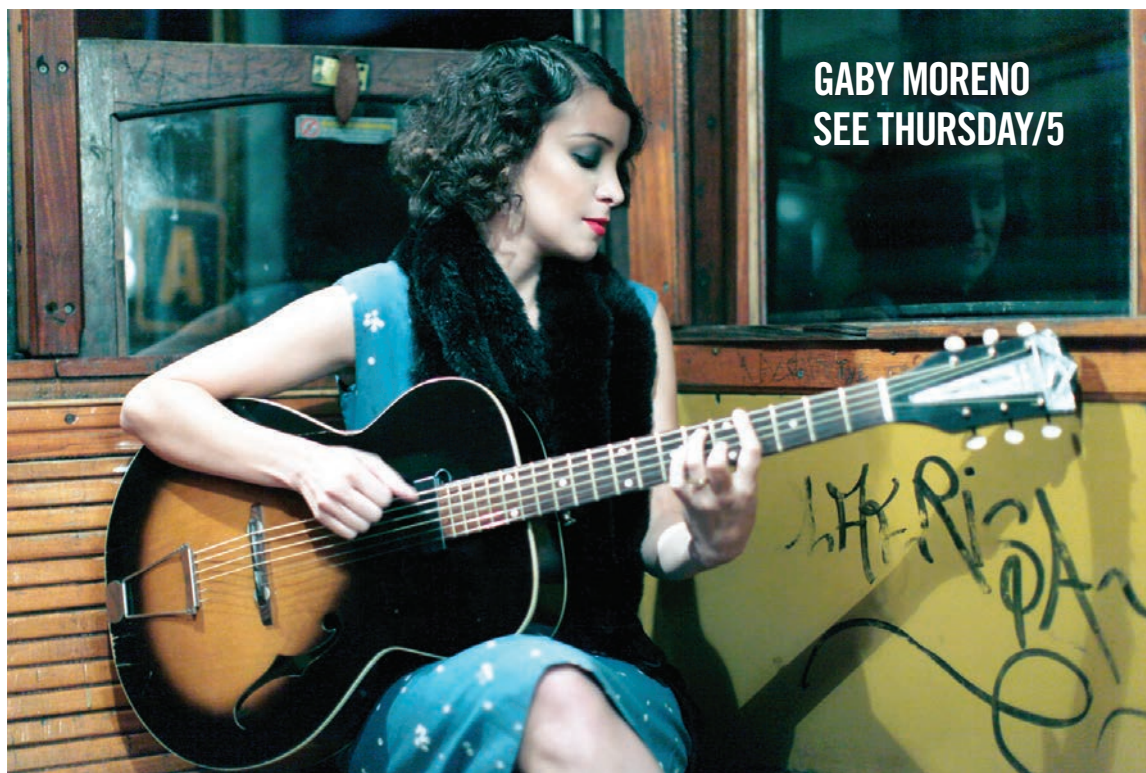


THURSDAY 12/5

GABY MORENO

This year, when Guatemalan-born Los Angeles transplant Gaby Moreno won Best New Artist at the Latin Grammys, she had already earned nods from the same voting body, in the form of nominations in 2012 for Song and Record of the Year. The tune was “Fuiste Tú,” the video for which is in the hundred million view club on YouTube. Her voice is a close cousin to that of Norah Jones, and her bilingual blend of jazz, soul, and blues has won effusive praise from NPR and The New York Times. And she’s got pop-culture cred, too: Fans of TV’s *Parks and Recreation* will note that she earned an Emmy nom in 2010 for co-writing its theme song. (Nathan Baker)

With David Garza, Cazadero, Irene Diaz
8pm, \$15
Slim’s
333 11th St, SF
www.slimspresents.com



the way, Blanche goes cougar for a day, and she, Dorothy, and Rose are mistaken for prostitutes and taken to jail. Thank you for being a holiday tradition, ladies. (Janina Glasov)

Through Dec 22, \$30
Thu-Sat, 8pm; Sun, 7pm
Victoria Theatre
2961 16th St, SF
www.trannysnack.com

“OPEN MIC GLAM DRIVE”

What’s better than a night



of music for a good cause? A night of music for two good causes! Local boutique 31 RAX and nightlife crew SheWolves present an open mic and glam drive that benefits not only the Asian Women’s Shelter, but also Typhoon Haiyan relief efforts. All proceeds from the event’s \$5 cover will go to NAFCON to aid those affected by the devastating storm. And while you’re getting gussied up for the night, round up some extra toiletries, makeup, hairbrushes, bras, and other beauty staples to bring and donate to the Asian Women’s Shelter — an organization that since 1988 has worked to serve the needs of women, transpeople, and children who are survivors of domestic violence and human trafficking. Aspiring performers can email openmic@31rax.com to reserve a spot. (Kirstie Haruta)

7pm, \$5

Pa’ina Lounge & Restaurant
1865 Post, SF
[facebook.com/31RAX](https://www.facebook.com/31RAX)

SCOTT WELLS AND DANCERS

Fatherhood as a topic for dance? Never heard of it. But here come Scott Wells and Sheldon B. Smith,



two very smart, highly experienced choreographers, with a dance about dads. With one exception, all the performers in *Father On* actually are fathers. We all know that today’s fathers are neither like our own, nor like the comic versions that still percolate through TV shows. But what are they? I look forward to witnessing what these men have to say. (Rita Felciano)

Thu/5-Sat/7, 8pm; Sun/8, 7pm, \$25
ODC Theater
3153 17th St, SF
www.odcdance.org

A CHORUS LINE

In classic musical *A Chorus Line*, based on the book by James Kirkwood Jr. and Nicholas Dante, 17 Broadway dancers audition for a spot in the chorus line — the gig of a lifetime for any of them. It’s a story that resonated with audiences and awards-givers (it won Tonys and a Pulitzer), and continues to be popular today nearly 40 years after its debut. San Francisco State associate professor Barbara Damashek (a Tony nominee herself, for her musical *Quilters*) directs San Francisco State University’s Creative State’s take on the backstage tale, featuring toe-tapping music and lyrics by Marvin Hamlisch and Edward Kleban. (Kirstie Haruta)



Through Dec 15, \$5-\$15
Thu-Sat, 8pm; Sun, 2pm
Little Theatre
San Francisco State University
1600 Holloway, SF
creativestate.sfsu.edu

“PAISLEY UNDERGROUND REDUX”

Amid the synth pop, power ballads, and schlock metal domi-

nating airwaves in 1983, a small nucleus of Los Angeles musicians looked backward to revive the purer pleasures of 1960s jangly



power pop, garage rock, and psychedelia. Dubbed the “Paisley Underground,” this beloved if short-lived scene inspired other bands around the globe. The four “founding father” (and mother) outfits are back in this one-night only reunion bill: mysterious tripsters the Rain Parade, rootsy rockers the Dream Syndicate, twee yet punchy pure-poppers the Three O’Clock, and all-female the Bangles — who started out as early Beatles idolaters before (alone among this lot) scoring mainstream hits with a more commercial sound. (Dennis Harvey)

8pm, \$36.50
Fillmore
1805 Geary, SF
www.thefillmore.com

THE GOLDEN GIRLS: THE CHRISTMAS EPISODES

One thing you can always count on with San Francisco traditions is that they’ll be anything but traditional. One example: the drag legends of Trannysnack (Heklina, Cookie Dough, Matthew Martin, and Pollo Del Mar) starring as Miami’s famously sassy seniors in *The Golden Girls: The Christmas Episodes*. For 2013’s version of the sitcom send-up — these shows sell out, so pounce on tickets ASAP — audiences can watch as Rose gets scared of going all



FRIDAY 12/6

“HAND TO MOUTH COMEDY: FANTASY”

There is a place, as far away as the outer reaches of this galaxy, yet as close as the molecules of

air between your cotton pillowcase and the cartilage of your ear. It resembles the grounds of Hogwarts under constantly overcast purple-veined skies, and it holds the fortress of Isengard, which you reach by traveling along a chocolate river in a toll-booth. To avoid the dungeons and dragons of this land — a



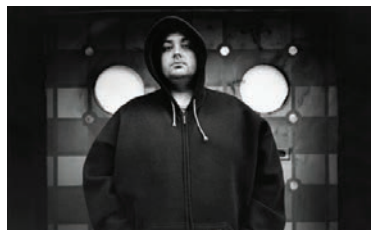
land accessed through a wardrobe only once every wrinkle in time, you may be asked to sling a gun or wield a wand. Upon their return, survivors Kellen Erskine, Kelly Anneken, Jules Posner, Kevin O'Shea, Gary Anderson, and Jaime Fernandez make light of this dark realm at this month's Hand To Mouth comedy show, piquing your fantasy and questioning your sanity. (Kaylen Baker)

10pm, \$8
Dark Room
2263 Mission, SF
www.handtomouthcomedy.com

SATURDAY 12/7

SWIFTUMZ

Whoever said too much fuzz was a bad thing? Tonight, Swiftumz and Tony Molina will set out to prove that statement wrong. Headliner Swiftumz sounds like



Sour Patch Kids taste: saccharine sweet with an unexpected bite. The project's vocalist and mastermind, Christopher McVicker — who has written songs for Hunx and his Punx — blends power pop and punk with a little '60s flair. Also on the bill is Tony Molina, who will be taking the stage solo, then playing lead guitar in post-punk band Violent Change. As a solo artist, Molina takes cues from lo-fi standard Guided By Voices, adding a fuzzy coating to the Metallica cover



that appears on his recent *Six Tracks EP*. (Erin Dage)

10pm, \$5
Bender's Bar and Grill
806 S. Van Ness, SF
www.bendersbar.com

32ND ANNUAL ENCUESTRO DEL CANTO POPULAR

The loss of three prodigious artists this year has prompted Acción Latina to dedicate this year's Encuentro del Canto Popular — a San Francisco tradition highlighting the status of the *nueva canción* movement locally and internationally — to their memories and their work. Jon Fromer (Jan. 2), Rafael Manriquez (June 25), and Jose Montoya (Sept. 25) were superlative cultural workers, musicians, originators, and opinion leaders with a bulk of work that transcends California. Without a doubt, their presence in this



world will be sorely missed. The show kicks off with the winners of "Encuentritos," a series of musical contests for emerging local artists. (Fernando Andres)

7pm, \$19
Brava Theater Center
2781 24th St., SF
accionlatina.org/Encuentro2013

2MANYDJS

Once, at a packed Soulwax show, I witnessed a woman's reverent excitement achieve levels usually reserved for Michael Jackson concert videos. Then she fainted. On their end of things, Belgium's Dewaele brothers remain thoroughly irreverent, particularly in DJ form as 2manydjs. Recent projects include building 50,000-watt vinyl-only sound systems with James Murphy, recording tributes to David Bowie as part of their 24-hour online A/V site *Radio Soulwax* (not to be confused with Soulwax FM in *Grand Theft Auto V*), and slowing down old gabber tracks for kicks. Part of Mighty's 10-year anniversary celebration, this will be a spatial turn from 2manydj's hit-mash-up festival ragers. Take care

of the people up front. (Ryan Prendiville)

With EUG, Ron (Cosmic Kids), Derek Opperman, J. Montag
9pm, \$25
Mighty
119 Utah, SF
www.mighty119.com

TUESDAY 12/10

MODERN ART DESSERTS

Typically, the labyrinthine galleries and glut of provocative visuals in modern art museums have visitors turning towards sugar and fat in a nearby café to refuel. Yet Caitlin Freeman, pastry chef of Blue Bottle Coffee in the San Francisco Museum of Modern Art (currently closed for construction), has reversed this pattern. The mimicry of modern art in her masterful pastries gives visitors a hunger to trail back through the exhibits for second look — the honey pistachio frozen mousse encased in a white chocolate cube and dotted with honeybees echoes Richard Avedon's

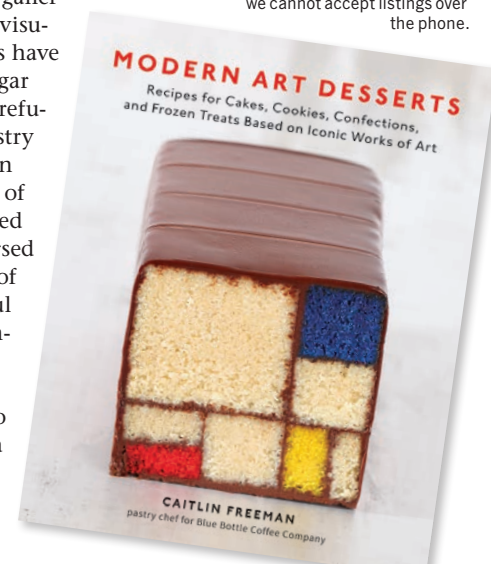
photograph of a bee-swarmed man; the salted chocolate and cream layered cake mirrors Rineke Dijkstra's striped beach bather. Tonight, check out the photos and the recipes in Freeman's new *Modern Art Desserts*, and taste the Mondrian Cake, a multi-blocked cake resembling Piet's primary grid. (Baker) 7pm, free (RSVP to aberry@art.com) Art.com Pop-Up in Union Square 117 Post, SF (415) 956-2571 www.modernartdesserts.com

FOOD-FOR-ALL

'Tis the season for techies to spread the wealth at the Tech Gives Back charity drive. The multi-week campaign concludes with "Food-for-All," a party hosted by ZeroCater, where guests are invited to eat as much as they want for free from the variety of foods provided by the corporate catering company's top vendors. If they choose to put down their plates, they can hit the dance floor, the bar, or the free photo booth. But this party isn't just fun, games, and Instagram fodder; there'll also be barrels for food donations, and all proceeds from ticket sales will go to the San Francisco and Marin food banks. (Glasov)

6-9pm, \$15
Public Works
161 Erie, SF
blog.zerocater.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into email body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



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Reassembly

BY LANDON MOBLAD
arts@sfbg.com

MUSIC Fans of the Dismemberment Plan may have found initial listens to *Uncanny Valley* (Partisan Records), the group's new post-breakup album and first original material in a dozen years, a little jarring. For a band that built its reputation upon jittery post-punk freakouts and raw, cathartic lyrical output, the more streamlined approach could take a little getting used to.

But from the nervous angst of 1999's *Emergency & I*, to the more somber and reflective comedown of 2001's *Change*, the four-piece has always managed to hold a mirror to the time and place its members were in at the time. Now, they're in (or approaching) their 40s, and are spread all over the East Coast with marriages and full-time jobs occupying their time. The new material is a flawed but ultimately rewarding reflection of the Dismemberment Plan, now.

Formed in 1993 and steeped in the Washington, DC post-hardcore and art-punk traditions of bands like Fugazi and Jawbox, the Dismemberment Plan's success came slowly but surely over the following decade. The band's signatures — including its inventive rhythm section (propelled by the manic drumming of Joe Easley), injection of synthesizers, and erratically sharp vocals of frontperson Travis Morrison — came into perfect alignment on *Emergency & I*, one of the finest indie rock albums of the 1990s. When the band called it quits soon after touring to support its follow-up, *Change*, it all felt a little premature — though there certainly weren't any expectations by fans or the band itself for an eventual reunion. That all changed in 2010, when the group got back together for a brief tour to commemorate Barsuk

Record's reissue of *Emergency & I*.

Though the band had previously reunited for a couple of one-off shows in 2007, something about the lead-up and aftermath of this tour was different.

"In rehearsals we started jamming more and more, and we really liked what we were coming up with," Morrison said. "That led us to continue getting together to play when we didn't have any shows booked, where we'd have to be rehearsing old songs, making sure we know them and stuff like that. So that was the impetus."

That this led not only to more touring, but also to an album full of new material was extra surprising, considering Morrison, after a couple of post-Plan solo albums, claimed to have "retired" from music in 2009. With a move to New York City, a full-time gig at the Huffington Post, the co-founding of a music start-up (called Shoutabl), and a marriage all coming within the past five or so years, some time off from music definitely made sense, though Morrison has obviously since backed off of the finality that retirement represents.

"I just wanted to take a year off after moving to New York where I didn't have any shows, didn't have any bands, no records coming out ... I just wanted to live," he said. "I wanted a sabbatical — but 'retired' is so much more fun to say than sabbatical."

For all of its shimmery pop leanings and at times perhaps overly-comfortable grooves, *Uncanny Valley* isn't without many of the strengths and idiosyncrasies that make the Dismemberment Plan the Dismemberment Plan. Synths are expertly layered throughout, Easley's drumming and Eric Axelson's bass playing are as locked in as ever, and Morrison can still

Dismemberment Plan returns with a new album and a more mature sound

surprise you with odd little one-liners that wind up rattling around in your head for days. Lyrically, the album is all over the map and ventures into a lot of uncharted territory for the band: the sacrifices of fatherhood ("Daddy Was A Real Good Dancer"); the comfort found in long-term, post-infatuation relationships ("Lookin'"); the anxiety and loneliness of moving to a new city ("Invisible"). This is grown-up shit, being explored admirably. Still, you have to wonder how this will juxtapose in a live setting with all the older material, which feels like a lifetime away from where the band is now. Morrison for one, isn't worried.

"There aren't too many of our older songs that are solely based on adolescence or adolescent issues," he said. "There are very few songs where we accused someone of not understanding us, which is a very young thing to do. I think there's a lot of philosophical distance or perspective, where when I sing those songs now, I think, 'Wow, we must have been little old men when we were like 23.' The fact that there aren't many accusatory songs makes it easier to convey the older stuff now at 40 years old."

Whether *Uncanny Valley* represents an official final chapter in the Dismemberment Plan's career or the first in a series of new band happenings remains to be seen. The group is taking it all one day at a time, and Morrison certainly wouldn't want it any other way.

"Someone told me once that Bill Murray tells everyone that he's retired, but then just comes out of retirement whenever there's something exciting or interesting to do and I really like that attitude," he said. "So whatever Bill Murray does, I do." **SFBG**



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Gather round

BY MARKE B.
marke@sfbg.com

SUPER EGO Everybody talks about how great classic rave was — no one actually does anything about it. The Bay Area has its share of (well-mannered) wiggly music nights, to be sure, but we've basically ceded the legacy of boom-boom big room spectacle to overpriced EDM concerts at Bill Graham.

Fortunately, for us purists, there's a plethora of annual early '90s rave reunions that go all out, rehearsing but in many ways improving upon those golden, much-mythologized all-nighters. (Rave was indeed great, but also exhausting, competitive, overambitious, provincial, often tacky and anti-intellectual, testosterone-driven, and prone to entrepreneurial overreach. Kind of like tech! Still, there were Smart Drinks and awesome girls in filthy overalls.)

For an outstanding dose of deep ravity, hit up **The Gathering's 22-Year Reunion** (Sat/7, 7pm-2am, \$55. 401 California Ave, Treasure Island. www.thegathering-sf.com), which actually does gather together members of classic crews like Toontown, Wicked, Sunset, Raindance, Funky Tecno Tribe, Opel, and the Gathering itself, of course, as well as newer crews like Womp and Housepitality. Yes, it's at a licensed venue — thus the 2am end time — but it's a 125,000-square-foot one, with a stellar, 30-DJ lineup including Mark Farina, DJ Dan, Dyloot, Syd Gris, Marki, and Dutch.

Best of all: the Gathering has uploaded two decades-worth of wild DJ sets to its website. Go nuts, Astroboy.

CAKES DA KILLER

Fast-forward, neon-shiny queer hip-hop club Swagger Like Us is on the move until its sunny patio space at El Rio reopens in spring. Swaggerers can swaggy their swag fix, though, with this Swagger-hosted night featuring New York MC Cakes and the fantastic Queens D. Light.

Fri/6, 9pm, \$15. Elbo Room, 647 Valencia, SF. www.elbo.com

J.PHLIP

Insanely talented up-and-coming techno player (and dirtybird crew-

member) recently moved back from Berlin after an extended stint, and we couldn't be happier to have her back, along with her trademark hypnotic-bass sound. She's supporting young UK buck George Fitzgerald at the As You Like It party.

Fri/6, 9pm-4am, \$20.
Monarch,
101 Sixth St, SF.
www.monarchsf.com



SOME TYPE OF WAY

"I love it when scenes collide" has been the general reaction to this party, which is bringing the trap, future bass, and queer rap freaks to the floor, in some type of way. Incredible MC Micahtron uses the crowd like a bumper, while co-headliner Nanosaur brings some smart and dirty rumble to the proceedings. Cash IV Gold DJs round it all up nicely.

Fri/6, 9pm-3am, \$9.99. f8,
1192 Folsom, SF. www.feightsf.com

WONDER-FULL

This night makes me so fuzzy: an annual (this is the 10th year), packed, and so very warm and special tribute to Stevie Wonder. DJ Spinna from NYC joins Hakobo, Proof, and King Most in digging up remixes, rare gems, and sizzling funk from the Motown master blast-er. A perfect holiday family-time.

Sat/7, 9pm-4am, \$25. Mezzanine,
444 Jessie, SF. www.mezzaninesf.com

DICKSLAP

This too-cute affair from Seattle brought all the cool gay boys and gurls out to the Eagle with its last installment. Killer house tunes from guest Bright Light Bright Light with DJ Nark and Taco Tuesday — and the huge Eagle patio for socializing — help all those cheap drinks go down a bit faster.

Sat/7, 9pm, \$7-\$10. The Eagle, 398
12th St, SF. www.sf-eagle.com

C.L.A.W.S.

Dark local techno favorite's sound always contains an element of glee within the angsty experimentalism, like the Cheshire Cat picked in aspic. With Roche at the Push the Feeling party.

Sat/7, 9pm, \$6. UndergroundSF,
424 Haight, SF. www.facebook.com/pushthefeeling **SFBG**



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WEDNESDAY 4

ROCK

Bottom of the Hill: Odd Owl, James Leste, Andrew Blair & Graham Patzner, Ghost Parade, 9 p.m., \$8.
El Rio: Alabaster & The Original Bastards, Devon McClive & Sons, Tall Fires, 8 p.m., \$10.
Hemlock Tavern: Sea Knight, Moon Honey, Build Them to Break, 8:30 p.m., \$6.
Milk Bar: Vandella, Lee Gallagher & the Hallelujah, Fritz Montana, 8:30 p.m., \$5.
Rickshaw Stop: Crash Kings, Struts, King Washington, 8 p.m., \$10.

DANCE

Cafe: "Sticky Wednesdays," w/ DJ Mark Andrus, 8 p.m., free.
Cat Club: "Bondage A Go Go," w/ DJs Damon, Tomas

Diablo, & guests, 9:30 p.m., \$5-\$10.
EndUp: "Tainted Techno Trance," 10 p.m.
Harlot: "Qoöl," 5 p.m.
Infusion Lounge: "Indulgence," 10 p.m.
Q Bar: "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.

SOUL

Lexington Club: 3464 19th St., San Francisco. "Secret Lovers," w/ DJs Ponyboy, Lil MC, Katie Duck, and Durt, First Wednesday of every month, 9 p.m., free.

THURSDAY 5

ROCK

Brick & Mortar Music Hall: Guy Fox, Bonnie & The Bang Bang, Growwler, Benefit show for Public Arts

Workshop., 9 p.m., \$7-\$10.
Chapel: Escondido, Young Moon, 8 p.m., \$12-\$15.
S.F. Eagle: Intelligence, Dylan Shearer, 9 p.m.
Hemlock Tavern: New Mummies, Books on Fate, Kristian Rodriguez, 8:30 p.m., \$5.
Independent: Long Winters, Sean Nelson, 8 p.m., \$15.
Knockout: Cash Pony, Surplus 1980, BreakArts, 9 p.m.
Mezzanine: "Club NSSN," w/ Portugal. The Man, Chvrches, NoNoNo, Colourist, Aaron Axelsen, Miles the DJ, 7:30 p.m., \$30.
Milk Bar: Li Xi, Little Sister, Momotaro, Mashi Mashi, 8:30 p.m., \$5.
Red Devil Lounge: Dishwalla, Oceanroyal, 9 p.m., \$15-\$20.
Rickshaw Stop: Penguin Prison (DJ set), Double Duchess, Frail, DJ Nick Williams, 9 p.m., \$15.
Thee Parkside: Rock Bottom, Chrome Eagle, Sweet Chariot, Cop Out, 9 p.m., \$5.

DANCE

1015 Folsom: "A Light in the Attic," w/ Kaminanda, Kalya Scintilla, Birds of Paradies, Alia, Kitty-D, VNDMG, Balance, Boats, more, 10 p.m., \$10 advance.
Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.
Cafe Du Nord: Hi Fashion, Bright Light Bright Light, 8 p.m., \$10-\$12.
Cat Club: "Throwback Thursdays," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., \$6 (free before 9:30 p.m.).
Elbo Room: "Afrolicious," w/ DJs Pleasurmaker, Señor Oz, and live guests, 9:30 p.m., \$5-\$8.
Lookout: "Fluff: A Queer Night of House," w/ DJs Sissyslap & Dr. Sleep, First Thursday of every month, 9 p.m., \$3.
Public Works: "Black Magic Disko," w/ Trickski, Shiny Objects, Trev Campbell, Hi-Tem (in the OddJob Loft), 9 p.m., \$10-\$15.

Q Bar: "Throwback Thursday," w/ DJ Jay-R, 9 p.m., free.

INTERNATIONAL

Bissap Baobab: "Pa'Lantel," w/ Juan G, El Kool Kyle, Mr. Lucky, 10 p.m., \$5.
Pachamama Restaurant: "Jueves Flamencos," 8 p.m., free.
Red Poppy Art House: Nightingale Trio, Tre Sisters, 7:30 p.m., \$10-\$15.
Sheba Piano Lounge: Gary Flores & Descarga Caliente, 8 p.m.
Verdi Club: Verdi Club Milonga, w/ Christy Coté, DJ Emilio Flores, guests, 9 p.m., \$10-\$15.

REGGAE

Neck of the Woods: Natural Vibrations, Native Elements, on the upstairs stage, 9 p.m., \$15-\$20.
Pissed Off Pete's: Reggae Thursdays, w/ resident DJ Jah Yzer, 9 p.m., free.

BLUES

50 Mason Social House: Bill Phillippe, 5:30 p.m., free.
Biscuits and Blues: Greg Nagy, 8 & 10 p.m., \$18.
Saloon: Chris Ford, 4 p.m.

COUNTRY

Parlor: "Twang Honky Tonk & Country Jamboree," w/ DJ Little Red Rodeo, 7 p.m., free.

EXPERIMENTAL

Luggage Store: Cartoon Justice, The Pascucci-Oppenheim Duo, Cloud Shepherd, 8 p.m., \$6-\$10.

SOUL

Boom Boom Room: West Grand Boulevard, 9:30 p.m., \$5.

FRIDAY 6

ROCK

Chapel: Patterson Hood, 9 p.m., \$22-\$25.
DNA Lounge: Everything Goes Cold, Sorrow Church, Roadside Memorial, DJ Decay, Crashfaster, 9 p.m., \$8-\$13.
El Rio: Friday Live: Boats!, DJ Emotions, 10 p.m., free.
Hemlock Tavern: Steel Cranes, Oceanography, Turtle Rising, 9:30 p.m., \$6.
Milk Bar: High Cliffs, Wave Commission, Little Smoke, 9 p.m., \$8.
Slim's: Aquabats, Kepi Ghoulie, Mike Park, 8 p.m., \$20.
Yoshi's San Francisco: Tubes, 10:30 p.m., \$29-\$33.

DANCE

1015 Folsom: Oliver, Classixx, Shy Girls, Lando Kal, Richie Panic, J-Boogie, DeeJay Theory, Justin Milla, Shawn Steele, 10 p.m., \$17.50 advance.
Amnesia: "Brass Tax," w/ resident DJs JoeJoe, Ding Dong, Ernie Trevino, Mace, First Friday of every month, 10 p.m., \$5.
Cat Club: "Strangelove: Germany Calling," w/ DJs Tomas Diablo, Joe Radio, Xander, and Unit 77, 9:30 p.m., \$7 (\$3 before 10 p.m.).
Cellar: "F.T.S.: For the Story," 10 p.m.
EndUp: 401 Sixth St., San Francisco. "Fever," 10 p.m., free before midnight.
Lookout: "HYSL," 9 p.m., \$3.
Madrone Art Bar: "Dirty Rotten Dance Party," w/ Kap10 Harris, Shane King, guests, 9 p.m., \$5.
Mighty: "Throwback," Mighty 10-year anniversary party with DJ Rooz, Tyrel Williams, Miguel Solari, Jayvi Velasco, Lance DeSardi, DJ Gunz, Ren the Vinyl Archaeologist, 9 p.m., free before midnight with RSVP.
Monarch: "As You Like It," w/ George FitzGerald, J.Philip, Galen, Bells & Whistles, 9 p.m., \$15-\$20 advance.
Public Works: "Haçeteria," w/ Cherushii, Glenn Jackson, Ben Deploy, Jason P, Smac, Tristes Tropiques, and Nihar, 9 p.m., \$5-\$10.
Q Bar: "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9 p.m., \$3.
Rickshaw Stop: Trapeze X, Featuring music by DJs Delachaux, The Clown, and The Speakeasy Syndicate, plus burlesque by Vienna La Rouge-e, Kara La Fleur, Fou Fou Ha, and Ze SexBombe Danzeurs., 9 p.m., \$10-\$15.
HIP-HOP
Brick & Mortar Music Hall: Nate the Great, The Kid Rated R, Supreme, plus DJs West Kraven, Beatknox, and Okeefe, 9 p.m., \$10.



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MUSIC LISTINGS

Elbo Room: "Swagger Like Us," w/ Cakes Da Killa, Queens D. Light, plus DJs Lady Ryan, DavO, and Boyfriend, 10 p.m., \$8.
F8: "Some Type of Way," w/ MicahTron, Nanosaur, Sean G, Kool Karlo, Roost Uno, 9 p.m., \$9.99 (free before 11 p.m.).
Nickies: "First Fridays," w/ The Whooligan & Dion Decibels, 11 p.m., free.
Public Works: Big K.R.I.T. (DJ set), DJ D-Sharp, 9 p.m., \$10 advance.

ACOUSTIC

Atlas Cafe: Zach Hing, 7:30 p.m., free.
Dolores Park Cafe: StringQuake, 7:30 p.m.
Hotel Utah: Danielaia Cotton, RonDre, Venetia Pristavec, Johnny Marnell, 9 p.m., \$8-\$10.
Plough & Stars: Avery County, 9 p.m.
St. Cyprian's Episcopal Church: First Fridays Song Circle, 7 p.m., \$5-\$10; Alasdair Fraser & Natalie Haas, 8 p.m., \$19-\$22.
Yoshi's San Francisco: Acoustic Evening with Al Stewart, 8 p.m., \$24-\$28.

JAZZ

Beach Chalet Brewery & Restaurant: Johnny Smith, 8 p.m., free.
Bird & Beckett: Don Prell's SeaBop Ensemble, 5:30 p.m., free.
Cafe Royale: Wrapped in Plastic, 9 p.m.
Center for New Music: Festivus 2013: Night One, w/ Rent Romus' Life's Blood, Adam Shulman & Katy Stephan, The Klaxon Mutant Allstars, Patrick Cress' Telepathy, 7 p.m., \$8-\$10.
Cliff House: John Kalleen Group, 7 p.m.
JSFJAZZ Center: Giulia Valle, 7 & 8:30 p.m., \$15-\$20.

COUNTRY

Thee Parkside: Eddie Spaghetti, The Gravel Spreaders, Benjamin Brown, 9 p.m., \$10.

FUNK

Amnesia: Swoop Unit, 6 p.m., \$3-\$5.
Independent: Dragon Smoke (featuring Stanton Moore, Ivan Neville, Eric Lindell, and Robert Mercurio), Mike Dillon, DJ Matt Haze, 9 p.m., \$35.
Make-Out Room: "Loose Joints," w/ DJs Centipede, Damon Bell, & Tom Thump, 10 p.m., \$5.

SOUL

Edinburgh Castle: "Soul Crush," w/ DJ Serious Leisure, 10 p.m., free.
Knockout: "Oldies Night," w/ DJs Primo, Daniel, Lost Cat, friends, First Friday of every month, 10 p.m., \$5.

SATURDAY 7

ROCK

50 Mason Social House: Chronic Town, Gang of Forty, 9:30 p.m., \$6.
Bender's: Swiftumz, Violent Change, Tony Molina, 10 p.m., \$5.
Boom Boom Room: Roem & The Revival, Kingsborough, Steven Roth Band, 9:30 p.m., \$10.
Bottom of the Hill: Flatliners, Living with Lions, Culture Abuse, 9:30 p.m., \$12-\$15.
Cafe Du Nord: Hundred Days, Dangermaker, Bang Bang, Aaron Cuadra, 9 p.m., \$8-\$10.
El Rio: Vulturegeist, Secrets of the Sky, Broken Cities, 9 p.m., \$6-\$10.
Hemlock Tavern: Primitive Hearts, Big Tits, Adam Widener, The Shanghais, 9 p.m., \$6.
Hotel Utah: That Ghost, Golden Drugs, Dante Elephante, Crime Novels, 9 p.m., \$8.
Lost Church: Castles in Spain, Unfortunate Bastard, Stella Royale, 8 p.m., \$10.
Make-Out Room: Benefit for Alan Forbes with Hardships, Hot Lunch, Freeks, Ethan Miller, DJ Jello Biafra, 5 p.m., \$10.
Milk Bar: Bad Jones, Super Adventure Club, Stages of Sleep, 9 p.m., \$10.
Neck of the Woods: People Get Ready, Trims, Conquistador, 9 p.m., \$12.
Slim's: Mowgli's, Blondfire, Hunter Hunted, 8 p.m., \$16.

DANCE

Cat Club: "Leisure," w/ DJs Aaron, Omar, & Jetset James, 10 p.m., \$7.
DNA Lounge: Bootie S.F.: Hubba Hubba Revue Holiday Show, 9 p.m., \$10-\$15.
EndUp: "Play: 1-Year Anniversary Party," w/ Danny Howells & Nikita, 10 p.m., \$15-\$20.
Knockout: "Debaser," w/ resident DJs EmDee, Jamie Jams, and Stab Master Arson, 10 p.m., \$5 (free

before 11 p.m. if wearing flannel).
Lookout: "Bounce!," 9 p.m., \$3.
Madrone Art Bar: "The Prince & Michael Experience," w/ DJs Dave Paul & Jeff Harris, 9 p.m., \$5.
Mezzanine: "Wonder-Full S.F.X.," w/ DJ Spinna, Proof, Hakobo, King Most, 9 p.m., \$25-\$35.
Mighty: Mighty 10-Year Anniversary, w/ 2manydjs, Eug, 9 p.m., \$25 advance.
Monarch: "Lights Down Low," w/ Deniz Kurtel, Pictureplane, Tyrel Williams, Richie Panic, Marco de la Vega, 10 p.m., \$15-\$20.
Public Works: Distrikt: Holidaze — The Koktail Edition, With DJ Kramer, John Early, and more, 9 p.m., \$10-\$15.
Q Bar: "Homo Erectus," w/ DJs MyKill & Dnstrct, First Saturday of every month, 9 p.m., \$5.
Stud: "Go Bang!: Celebrating Five Years of Atomic Dancefloor Disco Action," w/ DJs Ken Vulsion, Nicky B, Steve Fabus, and Sergio Fedasz, 9 p.m., \$7 (free before 10 p.m.).

Temple: D:Fuse, Tall Sasha, Vodka Soda, Ks Thant, Self Destrukt, Mr. Kitt, Jai Unda, Babymuah, 10 p.m., \$20.
Underground SF: "Push the Feeling," w/ residents Yr Skull & Epicsauce DJs, First Saturday of every month, 9 p.m.
Vessel: "Swank," w/ Pheeko Dubfunk, DJ Nile, Lorentzo, 10 p.m., \$10-\$30.

ACOUSTIC

Atlas Cafe: Craig Ventresco & Meredith Axelrod, Saturdays, 4-6 p.m., free.
Independent: Lissie, Kopecky Family Band, 9 p.m., \$18-\$20.
Plough & Stars: "Americana Jukebox," w/ The Naked Bootleggers, Kemo Sabe, 9 p.m., \$6-\$10.
Swedish American Hall: Pomplamoose, Steve Poltz, Griffin House, 8 p.m., \$20-\$25.

JAZZ

Amnesia: Broken Shadows Family Band, 6 p.m.
Center for New Music: Festivus 2013: Night Two, w/ John Shiurba's 5x5, Lisa Mezzacappa's Bait & Switch, Noah Phillips, Michael Coleman's Enjoyer, 7 p.m., \$8-\$10.
SFJAZZ Center: Giulia Valle, 7 & 8:30 p.m., \$15-\$20.
Yoshi's San Francisco: Mike Stern Band featuring Randy Brecker, Anthony Jackson, and Keith Carlock, 8 & 10 p.m., \$22-\$28.

INTERNATIONAL

1015 Folsom: "Pura," 9 p.m., \$20.
Amnesia: Fanfare Zambaleta, Broken Shadows Family Band, 9 p.m.
Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.
Make-Out Room: "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., \$5.

Pachamama Restaurant: Peña Eddy Navia & Pachamama Band, 8 p.m., free.
Roccapulco Supper Club: Jowell & Randy, 8 p.m., \$40 advance.
Space 550: "Club Fuego," 9:30 p.m.

SOUL

Brick & Mortar Music Hall: Kendra Morris, Binky Griptite, Jordan & The Ritual, DJ heyLove, 9 p.m., \$12-\$15.
El Rio: 3158 Mission, San Francisco. "Hard French," w/ DJs Carnita & Brown Amy, First Saturday of every month, 2 p.m., \$7.
Elbo Room: "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, & Paul Paul, First Saturday of every month, 10 p.m., \$10 (\$5 in formal attire).

CONTINUES ON PAGE 22 >>

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POWWOWW
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UPCOMING
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CONT>>

SUNDAY 8

ROCK

Brick & Mortar Music Hall: Rio Rio, Coo Coo Birds, Mission Bells, Koruscant Weekend, Jared Cohen & The Future Proof, 7 p.m., \$10.
El Rio: Benefit for San Francisco Community Land Trust with Future Twin, Annie Girl & The Flight, Baby Alpaca, 8 p.m., \$10-\$15 suggested donation.
Thee Parkside: My Jerusalem, Know Secrets, High Water, 8 p.m., \$10.

DANCE

Cellar: "Replay Sundays," 9 p.m., free.
Edge: "80s at 8," w/ DJ MC2, 8 p.m.

Elbo Room: "Dub Mission," w/ King I-Vier, DJ Sep, Maneesh the Twister, 9 p.m., \$6 (free before 9:30 p.m.).
EndUp: "T.Dance," 6 a.m.-6 p.m.; "Sunday Sessions," 8 p.m.; "The Rhythm Room," 8 p.m.
F8: "Stamina Sundays," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free.
Knockout: "Sweater Funk," 10 p.m., free.
Lookout: "Jock," Sundays, 3-8 p.m., \$2.
Otis: "What's the Werd?", w/ resident DJs Nick Williams, Kevin Knapp, Maxwell Dub, and guests, 9 p.m., \$5 (free before 11 p.m.).
Parlor: DJ Marc deVasconcelos, 10 p.m., free.
Q Bar: "Gigante," 8 p.m., free.
Stud: "No Parking on the Dancefloor," w/ resident DJs Dutchboy & Gehno Aviance, 11 p.m., \$5.

ACOUSTIC

Cafe Du Nord: Ed Kowalczyk, Callaghan, 8 p.m., \$30-\$35.

Hotel Utah: Rust & Whiskey, Pirate Radio, Tough Brothers, 8 p.m., \$6.
Madrone Art Bar: "Spike's Mic Night," Sundays, 4-8 p.m., free.
Make-Out Room: Carolyn Mark, Peter Case with Deep Ellum, Happy Family Singers, 7:30 p.m.
Neck of the Woods: "iPlay," open mic with featured weekly artists, 6:30 p.m., free.
Plough & Stars: Dave Cory & Friends, 9 p.m.
St. Luke's Episcopal Church: "Sunday Night Mic," w/ Roem Baur, 5 p.m., free.

JAZZ

Chez Hanny: Noel Jewkes Quintet featuring Steve Heckman, 4 p.m., \$20 suggested donation.
Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
Madrone Art Bar: "Sunday Sessions," 10 p.m., free.
Martuni's: Madame Jo Trio, second Sunday of every month, 4-6 p.m., free.
SFJAZZ Center: SFJAZZ High School All-Stars Orchestra & Combo, 2 p.m., \$5-\$20.
Yoshi's San Francisco: Mike Stern Band featuring Randy Brecker, Anthony Jackson, and Keith Carlock, 7 & 9 p.m., \$20-\$25.

INTERNATIONAL

Bissap Baobab: "Brazil & Beyond," 6:30 p.m., free.
El Rio: 3158 Mission, San Francisco. "Salsa Sundays," 3 p.m., \$8-\$10.
New Delhi Restaurant: Bollywood Dance Party, Benefit for the Tenderloin After-School Program with DJ Amar, Dholrhythms dance troupe, Indian food buffet, and more., 6-9 p.m., \$50 suggested donation.
Pachamama Restaurant: Georges Lammam Ensemble, 8 p.m.
Thirsty Bear Brewing Company: "The Flamenco Room," 7:30 & 8:30 p.m.

MONDAY 9

ROCK

Chapel: Basia Bulat, Haunted Summer, 9 p.m., \$13-\$15.
Elbo Room: Capsula, City of Women, 9 p.m., \$8.
Independent: American Authors, The Royal Concept, Misterwives, 8 p.m., \$13-\$15.
Knockout: Wooden Indian Burial Ground, 9 p.m., \$5.

DANCE

DNA Lounge: "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.
Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.
Underground SF: "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

TUESDAY 10

ROCK

Hemlock Tavern: 3 Leafs, American Cream, 8:30 p.m., \$5.
Hotel Utah: Va Va Blume, Watch for Rocks, Worth, 8 p.m., \$8.
Knockout: Tender Buttons, Scraper, Silver Shadows, DJ Grody Cody, 9:30 p.m., \$7.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.
Harlot: "Tutu Tuesday," w/ resident DJ Atish, Second 9 p.m., \$7 (\$2 in a tutu before 11 p.m.).
Monarch: "Soundpieces," 10 p.m., free-\$10.
Q Bar: "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.
Underground SF: "Shelter," 10 p.m., free.
Wish: "Tight," w/ resident DJs Michael May & Lito, 8 p.m., free.

HIP-HOP

Brick & Mortar Music Hall: "The Show: Holiday Edition," w/ Smoovie Baby, Show Banga, Troy, Symba, Deltrice, Lyrical Tone, Tonka Boy Dre, more, 8:30 p.m., \$10-\$15.
Double Dutch: "Takin' It Back Tuesdays," w/ DJs Mr. Murdock & Roman Nunez, 10 p.m., free. **SFBG**



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Eat your heart out

Kneehigh's comic-romantic 'Tristan & Yseult' is high-flying theater for the masses

BY ROBERT AVILA
arts@sfbg.com

THEATER Crowd-pleasing can sometimes sound like a put-down — hey, sometimes it is — but it becomes a virtue in Kneehigh's *Tristan & Yseult*. The Cornwall-based company (already known locally for *Brief Encounter* at ACT in 2009 and *The Wild Bride* at Berkeley Rep last winter) has returned to Berkeley Rep with a remounting of its 2003 hit. And it proves as accomplished and intelligent as it is shamelessly entertaining.

Adapted and directed by Kneehigh's joint artistic director Emma Rice from the triangular love story of Tristan, Yseult, and Mark (a medieval courtly love tale that may well have been the inspiration for the fraught triangle of Lancelot, Guinevere, and Arthur as well as numerous works of art on down, including one of Wagner's operas), this rousing and continually resourceful production (written by Carl Grose and Anna Maria Murphy) uses the multiple versions of the legend as an excuse for a music-fueled formal mélange of influences and references that plumb the wider seas of love in all its forms.

The basic storyline is as follows: Cornwall's wise King Mark (Kneehigh's founder and joint artistic director Mike Shepherd) defeats an invasion by Irish interloper Morholt (Craig Johnson) with the help of a mysterious French-speaking knight, Tristan (a dashing Andrew Durand). Charmed by the young man, Mark sends Tristan to find Morholt's sister, Yseult (a smoldering, violin-wielding Patrycja Kujawska), so that the king might marry her and make amends with Ireland. But Tristan has sustained critical wounds in the battle that leave him fading away on a faraway shore, until he is nursed back to health by a smitten healer — the aforementioned Yseult, naturally. Their mutual attraction turns to discord when Yseult learns she's just fallen for the man who murdered her beloved brother. But a little love potion, and equal parts sweet wine, solve that issue soon enough.

No longer a virgin, however, Yseult must substitute on the royal wedding night her hymen-ready servant Brangian (Craig Johnson again, hilarious and surprisingly sympathetic



in drab drag and sparkling comic timing). The ruse works, and Mark remains happily ignorant of Tristan and Yseult's liaison until the king's obsequious servant, Frocin (Giles King), offers proof of the lovers' deceit and Mark has them (and the nosey, needy Frocin) banished. Too in love with both of them to have them killed yet still too hurt to forgive them, Mark leaves his dagger near where he finds the lovers sleeping in the forest. They awake soon after and reflect on the hurt they've caused. They decide to part ways, Tristan taking to the sea and Yseult returning to Mark, whom she has grown to love (if in a mellower way). But the lovers promise to be there for each other when needed.

Years later, as Tristan lies dying from his old wound beside his unloved wife — significantly, also named Yseult but known to the chorus as Whitehands, our mysterious narrator (Carly Bawden) — he asks if the ship sailing into port has a white or black sail (the former means Yseult is aboard, the latter that she is not coming). Consumed with hurt and jealousy, the second Yseult answers negatively, with tragic consequences all around.

That may sound like too much information, but the joy of the production rests in the telling (and the deft performances doing the telling) more than in the tale itself. This is best left a surprise. Suffice to say that the production, set on Berkeley Rep's large Roda stage with full use of the aisles and other parts of the house, takes supreme advantage of an open aesthetic in which the presence of the audience and the mechanics of

the staging are both readily acknowledged and built upon.

Indeed, Rice's direction is so skillful and subtle that objects, characters, and actions can seem to pop out of nowhere despite an aesthetic that largely does away with hidden stagecraft, preferring to revel in what it reveals — as when, for example, the two lovers down their love potion and sweet wine and drink themselves silly, literally feet-off-the-floor high, dangling from aerial bands hoisted by members of the chorus of the unloved. (The latter is a comical Python-esque troupe of "lovespotters" dressed as proverbial birdwatchers or trainspotters in matching rain ponchos and wool headgear). Meanwhile, a live band (under musical director Ian Ross) casts a deliciously forlorn nightclub atmosphere throughout, including pre-curtain and entr'acte.

That sad-sack chorus, and various supporting characters who get their due here, also flags the thematic breadth of the play: *Tristan & Yseult* is about love in all its elusiveness and inconstant variety; love that alternately supports and belies the romantic ideal represented by the title characters. At the same time, the serious charm offensive underway points to another, complimentary end: the successful wooing of an audience through the sheer bliss of theatrical virtuosity. **SFBG**

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ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Avenue Q New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Previews Fri/6-Sat/7 and Dec 13, 8pm; Sun/8, 2pm. Opens Dec 14, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Jan 12. New Conservatory Theatre Center performs the Tony-winning comedy.

A Christmas Carol Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-95. Opens Fri/6, 7pm. Runs Wed-Sat, 7pm (no evening shows Dec 24, 26, or 28; also Sat/7, Dec 11, 14, 21, 23, 2pm; Dec 24 and 26-28, 1pm; Dec 27 evening show at 5:30pm); Sun, 5:30pm (also Sun/8, Dec 15, and 22, 1pm). Through Dec 28. American Conservatory Theater mounts its annual production of the Dickens classic, with James Carpenter as Scrooge and Ken Ruta as Jacob Marley's ghost.

Cinderella Buriel Clay Theater, African American Art and Culture Complex, 762 Fulton, SF; www.african-americanskaes.org. \$12.50-50. Opens Sat/7, 3pm. Runs Sat, 8pm (also Dec 21, 3pm); Sun, 3pm. Through Dec 22. American-American Shakespeare Company presents this fairy-tale production for the holidays.

The Golden Girls: The XMAS Episodes Victoria Theatre, 2961 16th, SF; www.trannyshack.com. \$30. Opens Thu/5, 8pm. Runs Thu-Sat, 8pm; Sun, 7pm. Through Dec 22. Inspired by the classic sitcom, Miami's feisty seniors (portrayed by Heklina, Cookie Dough, Matthew Martin, and Pollo Del Mar) return to spread holiday cheer and cheesecake.

BAY AREA

Edward Gant's Amazing Feats of Loneliness Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-35. Previews Thu/5 and Dec 11-12, 7pm; Fri/6-Sat/7, 8pm; Sun/8, 5pm. Opens Dec 13, 8pm. Runs

Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Jan 11. Shotgun Players performs Anthony Neilson's comic romp set in "a sensual Edwardian world of top hats, fantastical puppets, and flash powder."
Little Women Lucie Stern Theatre, 1305 Middlefield, Palo Alto; www.theatreworks.org. \$19-79. Previews Wed/4-Fri/6, 8pm. Opens Sat/7, 2 and 8pm. Runs Tue-Wed and Dec 30, 7:30pm (no shows Dec 24-25; Dec 31, show at 2pm only; no show Jan 1); Thu-Sat, 8pm (also Sat and Dec 26 and Jan 4, 2pm); Sun, 2 and 7pm. Through Jan 4. TheatreWorks performs the musical adaptation of the Louisa May Alcott tale.
Mame Hillbarn Theatre, 1285 East Hillsdale, Foster City; www.hillbarntheatre.org. \$19-40. Previews Thu/5, 8pm. Opens Fri/6, 8pm. Runs Thu-Sat, 8pm (also Dec 14 and 21, 2pm); Sun, 2pm. Through Dec 22. Hillbarn Theatre performs Jerry Herman's classic musical.

ONGOING

Amaluna Big Top at AT&T Park, Third Street at Terry A. Francois Blvd, SF; www.cirquedusoliel.com. \$50-175. Check website for schedule, including special holiday showtimes. Through Jan 12. Cirque de Soleil is back in town, this time bringing its *Tempest*-inspired *Amaluna* to the big top set up outside AT&T Park. Touted for being a celebration of "women [sic] power," it seems initially odd that the design elements are so focused on the male peacock feather — all greens and blues and graceful, with curving "fronds" rising up from the stage. Jungle sounds chirp in the background as a bevy of Amazonian women in bejeweled headdresses and a mischievous lizard-man circulate the room until the show starts with the lovely abstraction of a floating red cloud of translucent fabric dancing in a single beam of light. The flimsy plotline is forgettable, a coming-of-age and courtship tale between the island's young princess, Miranda (Iulia Mykhailova) and a shipwrecked young Romeo (Evgeny Kurkin), though the parallel courtship between the two comic figures of Jeeves (Nathalie Claude) and Deeda (Shereen Hickman) provides a bit of levity and a novel use for footfalls. The most realized character is probably Cali (Victor Kee), the half-lizard, whose prehensile tail and neon body paint give him an otherworldly allure, but it's the aerialist goddesses and fierce embodiments of the storm that are most memorable from an acrobatic point-of-view, and Lara Jacobs' unique balancing act from a meditative one. (Gluckstern)

The Jewelry Box: A Genuine Christmas Story The Marsh San Francisco, 1062 Valencia, SF; www.themmarsh.org. \$15-40. Fri, 8pm; Sat, 5pm. Through Dec 28. Brian Copeland performs the world premiere of his new, holiday-themed work, an Oakland-set autobiographical tale that's a prequel to his popular *Not a Genuine Black Man*.

My Beautiful Launderette New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Dec 22. New Conservatory Theatre Center performs Andy Gram and Roger Parsley's adaptation of Hanif Kureishi's award-winning screenplay.

Peter/Wendy Gough Street Playhouse, 1620 Gough, SF; www.custommade.org. \$15-33. Thu-Sat, 8pm; Sun, 7pm. Through Dec 15. J.M. Barrie's familiar and much-revisited children's story, about a boy who refuses to grow up, has always had its darker aspects, including the violent streak in its hero, forever-child Peter (Sam Bertken). Unfortunately, any underlying social or psychological complexity in the story — originally published in 1902 in *The Little White Bird* — is of no consequence in adapter-director Jeremy Bloom's relentlessly cheerful and quickly monotonous retelling. The production, which narrates and acts out the story in somewhat condensed form, says it's designed for adults of all ages and children over 12, but it seems pitched to an audience much younger still. Custom Made Theater's lackluster staging does little to make the time go faster.

There's a mischievous energy in Bertken's Peter and a bright intelligence in Anya Kazimierski's Tinker Bell that together produce the play's only emotional heat, but it's fleeting. As Wendy, Elissa Beth Stebbins is generally solid but too mild to elicit much sympathy for her unrequited affections for Peter. Clad exclusively in striped jammies, the uneven ensemble (which also includes Terry Bamberger,

RACY PUPPET COMEDY AVENUE Q

PHOTO BY LOIS TEMA PHOTOGRAPHY

Jessica Rudholm, Kim Saunders, and Jeunee Simon in multiple roles) rarely encourages focus on the finer points of character and plot, which anyway come with a soporific dose of trifling detail amid generally awkward physical choreography. Indeed, any "happy thoughts" one walks in with would risk vanishing entirely, were it not that the cast harvests them immediately and writes them down for future reference on the stage floor. (Avila)

Snoopy!!! Eureka Theatre, 215 Jackson, SF; www.42ndstmoon.org. \$25-75. Wed-Thu, 7pm; Fri, 8pm; Sat, 6pm (family/student matinee Sat/7, 1pm); Sun, 3pm. Through Dec 15. 42nd Street Moon performs the sequel to *You're a Good Man, Charlie Brown*.

Urge For Going Z Below, 470 Florida, SF; www.goldthread.org. \$10-45. Thu/5-Sat/7, 8pm; Sun/8, 3pm. Jamila (Camila Betancourt Ascencio) is a bright student desperate to pass her college entrance examination — an unexceptional proposition in many places, but Jamila is a Palestinian raised in a Lebanese refugee camp. For her, even the right to take such an exam is in no way guaranteed and must be fought for. That Jamila's struggles don't end at the front door of her crowded home provides the basis for the drama in Mona Mansour's 2011 play, *Urge for Going*, now receiving an uneven but sometimes moving West Coast premiere from Golden Thread (which last year produced *The Letter*, a short play co-written by Mansour, as part of its ReOrient Festival). Amid the makeshift walls, mismatched furniture, and exposed wiring of Kate Boyd's evocative scenic design, Jamila lives with her austere father (Terry Lamb), a onetime literature scholar with a passion for Wordsworth; her supportive mother (Tara Blau); her father's effusive loose-canon of a brother (Julian Lopez-Morillas); her mother's brother (Munaf Alsafi); and her own big-hearted but haunted older brother (Wiley Naman Strasser), a once brilliant math student who suffered brain damage at the hands of a Lebanese soldier. But front and center is her father, whose barely cloaked disappointment and despair turn to recalcitrance and outright antagonism in the face of Jamila's too-pointed desire to flee this hobbled world of exile for a wider world of possibilities. Directed by Evren Odickin, the play's sentimental naturalism (broken through at times by didactic direct address to the audience by the entire cast) makes what follows both too predictable and somewhat artificial. At the same time, Mansour carefully and revealingly couches her story in the political and existential limbo of multiple generations of Palestinian refugees in Lebanon, deprived for over half a century of basic rights amid cramped poverty and deprivation. (Avila)

BAY AREA

A Bright New Boise Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-50. Wed/4-Sat/7, 8pm; Sun/8, 2 and 7pm. Faith can be a touchy subject among true believers and skeptics alike, and as long as the topic of religion is avoided (as it often is) you might not even know that your bus driver is Buddhist, or your checkout clerk born again.

In Samuel D. Hunter's *A Bright New Boise*, now playing at Berkeley's Aurora Theatre, the line blurs between public face and private faith, as mysterious stranger Will (Robert Parsons) rolls into Boise and takes up employment at the Hobby Lobby, ostensibly to reconnect to his long-lost, given-up-for-adoption son, Alex (Daniel Petzhold). But when Will is revealed to be a former member of a disgraced Evangelical sect from "up North," his sudden reappearance in Alex' life appears to be motivated not by a long-standing remorse, but by a recent unmooring. Under Tom Ross' direction, the other characters — a foul-mouthed store manager (Gwen Loeb), a painfully shy stock clerk (Megan Trout), and a confrontational sales associate (Patrick Russell) — appear similarly unmoored, careening into each other like jittery, neurotic pinballs, with about as much consideration.

Only Parsons' Will appears calm and deliberate in his actions, until he startlingly demonstrates otherwise. It's an abrupt end to both the play and Will's charade of normalcy, and neither Hunter nor Ross seem to know how to build up to his eventual fall naturally, ultimately allowing him to be defined only by his fanaticism rather than his humanity. (Gluckstern) **SFBG**

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Pros and cons(oles)



Will Microsoft
or Sony win the battle
for consumer love?



BY PETER GALVIN
arts@sfbg.com

GAMER The next generation of game consoles is officially in stores and consumers demand to know — definitely — which is the superior console. Is it the PlayStation 4 or the Xbox One?

Unfortunately, the comparison isn't that simple. Although both are sleek, state-of-the-art devices that play video games, we're talking about two machines with different aims. Sony hopes the PS4 will lure back gamers that it disenfranchised with the expensive, non-intuitive and difficult-to-love PlayStation 3 by making things simple, fun, and focused on playing and sharing games. Microsoft is high on the success of the Xbox 360 and looking to dominate home media on all fronts, creating in the Xbox One an all-in-one device that allows you to control your TV, movies, and other digital downloads.

Strictly speaking, if you want to just play games and have an experience that is the same but prettier, Sony has your interests at heart. It's the more powerful machine, current games look a bit better, and navigating the PS4 generally is an all-around smooth experience. Upon booting the system up, you're greeted with soothing music and a fairly straightforward, simple interface. I was able to find all my games, apps, and settings within seconds, rather than minutes. The new DualShock 4 controller has a touch pad and a light bar for motion gaming (provided you have a PlayStation camera) and it performs these new functions with a minimum of hassle.

The most "next gen" aspect of the PS4 is the share button. A new button on the DualShock 4 is dedicated to sharing your experiences with friends, whether what's being shared is video clips or actual

streams of gameplay that can be viewed on another PlayStation, computer, or phone. Game streams and *Let's Plays* have become their own genre on YouTube, and, by giving people that experience on day one (Xbox One's streaming services are set to launch next year), Sony has a real upper hand on conquering the online gaming community that enjoys watching other people play games.

The PS4 is a machine that plays games, plain and simple, and right now the games it plays are only so-so. You've got a new *Killzone*, first-party beat 'em up *Knack* and a few multi-platform — and cross-generation — titles that are likely to do well, but the must-have next-gen gaming experience just isn't here yet.

The Xbox One is not nearly as intuitive as the PS4 and your first few hours with the machine will require patience and a bit of learning. Applications and settings are hidden in sub-menus and the revelatory Kinect voice commands are exhilarating when they work and aggravating when they inevitably do not. Growing pains were inevitable; Microsoft is attempting things that have never been done on a gaming machine before — like the ability to route your cable box into the Xbox One and change channels with your voice — and, if their history of iteration is to be trusted, it's likely that the issues with organization and un-matched voice commands will melt away sooner rather than later.

Xbox's launch games are favorable only in comparison with the

PS4's meager lineup. *Forza Motorsport 5* is a wonderful showcase for what the Xbox One is capable of, and the best buy on either console so far, but the other exclusives are essentially limited to *Dead Rising 3* and *Ryse: Son of Rome*, which are fun in spurts but offer nothing you haven't hacked or slashed before.

Which leaves the question, what do you want from your "next-gen" console? If you're in the market for a new device, you're not wrong to expect improved graphics or increased resolution and frame rate. You want games to look better. And that's at least partial-

ly there if you want it, but it doesn't seem to be the current focus for either machine. Even on the PS4, the visual leap we're seeing right now isn't worth the \$400 asking price, and the lower-spec'd Xbox One is tagged at a whopping \$500 for a system bundled with Kinect.

In spite of all the Internet furor spouted by gamers in the past few months about sub-standard resolution and graphics, perhaps Microsoft and Sony both realize the real coup is getting people who *aren't* gamers to buy these consoles. In that area, Xbox One's ambition to do more than play games is a risky pursuit, but one that could make all the difference for consumers who have only a passing interest in traditional gaming.

Time will tell which console resonates more with the public, and someday financial reports aplenty will give us a definitive resolution on which console is more successful. But calling this a "console war" is more than a little sensational. Both the PlayStation 4 and the Xbox One currently offer incrementally better experiences than their previous-gen counterparts, and the world of popular consumer electronics has proven that a little better is often just enough. **SFBG**



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Cat suits,
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BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

GAMER Winter is the time we spend with loved ones, and much of that time is spent trying desperately to escape. Dodging questions about work, romance, or money from your family? Fear not! Read on for the perfect list of multiplayer video games to keep your relatives occupied — games that even Grandma could play without getting (too) lost. Most of the games on this list are for four players, and span the current and next generations of consoles.

SUPER MARIO 3D WORLD

Nintendo; Wii U; four players

Mario in a cat suit. Once again: Mario in a cat suit. Yes, the graphics are amazing; yes, the music is orchestrated and will have you dancing in your chair. But what you really need to know is that four players means four Mario characters running around with swinging tails and cat ears. It's adorable and fun to see Mario, Luigi, Princess Peach, and Toad all racing together to beat a classic Mario level.

If you've been bored by Mario lately, nobody would blame you. But trust that *Super Mario 3D World* is vastly more imaginative than the droll *New Super Mario Brothers U*, which has been rightly accused of phoning it in. You'll ride giant swimming dinosaurs, play levels entirely in silhouette, and turn yourself into a Goomba all in the name of beating Bowser, again. The variety of levels and power ups in the game makes it look like the turducken of the Mushroom Kingdom, stuffing 10 Mario games into one. A tip for longtime fans: the Tanooki suit and Kuribo's shoe are both back from *Mario 3*. Let's-a-go!

JUST DANCE 2014

Ubisoft; Xbox 360, PS3, Wii, Xbox One, Wii U, PS4; four to six players

The problem with video games for most non-gamers is the controller. They're wacky, unwieldy things, infinitely more complex than the humble TV remote. Luckily *Just Dance* is a game that does away with all of that. Playing it on the Xbox or PS4 uses the systems' camera functions to capture and rate all your awful, awkward dance moves in all their glory.

The song list includes a variety of jams to satisfy all family members (Christina Aguilera, Lady Gaga, and even "Prince Ali" from *Aladdin* — street rat!) While the professional dancer on screen performs slick moves, the players mirror them with their drunken best. Up to six people can dance simultaneously, fulfilling all of your Jackson 5 and Partridge Family dreams.

Word to the wise, the Wii version measures your dancing solely with motion sensors in its controllers. If you have the choice, go with the Xbox version, which uses the advanced sensors of the Kinect camera.

WII U BOWLING

Nintendo; Wii U; four players

Ah, bowling — the great equalizer. A game you can play with beer in hand. Feel the fear though, because this is a game your parents can (and will) beat you at.

A vast improvement over its predecessor from the original Wii, bowling on Nintendo's next generation console, the Wii U, uses advanced sensors to capture the more finely tuned spins and curves of your throw. This means it's even more like real bowling, which you know, can be good or bad, depending on if you're any good at the sport itself.

The best part about this game is its price: \$10 (a day pass is just \$2). You can buy it from Nintendo's e-shop online, making this a purchase you don't even have stand up to make.

THE CAVE

Double Fine Productions; Xbox 360, Wii U, PS3, PC, Mac, iOS; three players

A hillbilly, a knight, a Buddhist monk, a pilot, a scientist, a time traveler, and a pair of creepy horror-movie twins all stand waiting for a choice. The three characters you select will spend the next few hours trapped in the cave, a place where they'll face their inner demons made manifest.

If Mario games were slower, more intellectual affairs, you'd have *The Cave*. Up to three people can play at once, all trying to outsmart the omniscient narrator as he lays out traps and riddles that tease out the desires the characters are hiding even from themselves. The writing is sharp and constantly chuckle worthy, and it's no wonder — its creator worked on the classic *Monkey Island* games.

YOU DON'T KNOW JACK

Various publishers; Xbox 360, PS3, Wii, Android, iOS, Facebook; four players

"No, be smarter! Be smarter!" Games that yell at you are rare, and this one is rarer for being funny about it. Originally a PC game from the 1990s, *You Don't Know Jack* is a trivia game in the guise of a TV game show. Four players can share one controller, using different buttons to buzz in their answers. Fun little tweaks like the ability to "screw" someone into answering the question make *Jack* crazily competitive. Amid the many available versions, the Xbox 360 and PS3 are the stand-outs — but if you don't own a major console, you can fire this game up on your laptop or mobile phone for a spontaneous brain workout. **SFBG**



HEEL YEAH: ORIGINAL ARTWORK FROM THE 2013 ANNUAL HOLIDAY ART SALE AT CREATIVITY EXPLORED PHOTO COURTESY OF CREATIVITY EXPLORED

Listings are compiled by Guardian staff. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Selector.

THURSDAY 5

Roxanne Dunbar-Ortiz City Lights Books, 261 Columbus, SF; www.citylights.com. 7pm, free. The author reads from *The Great Sioux Nation: Sitting in Judgment on America*.

IlluminArts Walk North Beach to Embarcadero/Pier 15 via Filbert Steps, SF; www.blackrockarts.org. 5:30-8:30pm, free. Grab some glow sticks and put on your finest illuminated gear, and bam! You're part of this "strolling light-up installation."

Jack London Square Lights Up for the Holidays! Jack London Square, Broadway at Embarcadero, Oakl; www.jacklondonsquare.com. 5-7:30pm, free. Jack London Square lights up its 55-foot Christmas tree — with entertainment by tap-dancing Christmas trees, among other luminaries.

Playland at the Beach: The Golden Years Books Inc., 2251 Chestnut, SF; www.book-sinc.net. 7pm, free. California historian James R. Smith shares rare historic photos from his new book about the legendary San Francisco amusement park.

Zarina Zabrisky Pegasus Books Downtown, 2349 Shattuck, Berk; www.pegasusbook-store.com. 7:30pm, free. The author and special guests read from her debut novel, *We, Monsters*.

FRIDAY 6

Holiday Art Sale at Creativity Explored Creativity Explored Gallery and Studio, 3245 16th St, SF; www.creativityexplored.org. Opening reception tonight, 6-9pm, free. Exhibit runs through Dec 30. Support artists with developmental disabilities and add some unique artwork to your home at this popular annual sale. As a bonus, Creativity Explored celebrates its 30th anniversary this year by offering 30 percent discount off all original works.

SATURDAY 7

Babylon Salon Cantina SF, 580 Sutter, SF; www.babylonsalon.com. 6:30pm, free. Reading with authors Steve Almond (*Candyfreak*), Tom Barbash (*Stay Up With Me*), and others.

Holiday Crafts Day Randall Museum, 199 Museum Wy, SF; www.randallmuseum.org. 10am-2pm, craft activities (prices vary); 2pm, performance by Daniel DaVinci Comedy Circus Show, \$3. Learn how to roll beeswax candles, make scented soaps, and other crafts that make great gifts. A kid-friendly comedy performance follows. Suitable for all ages, through children must be accompanied by an adult.

Jingletown Winter ArtWalk Between Park and Fruitvale, Oakl; www.jingletown.org. 11am-6pm. Open studios event featuring over 50 artists who live or work in the Jingletown neighborhood, near the estuary separating Oakland and Alameda.

Mexican Museum events Mexican Museum, Fort Mason Center, Bldg D, Marina at Laguna, SF; www.mexicanmuseum.org. Free. The museum hosts La Tienda Holiday Sale (today, 10am-4pm), featuring handmade crafts made from ceramic, copper, and wood; and a Family Sunday celebration in honor of what would have been artist Diego Rivera's 127th birthday (Sun/8, noon-3:30pm).

Middle East Crafts Bazaar Middle East Children's Alliance, 1101 Eighth St, Berk; www.mecaforpeace.org. 10am-5pm, free. Also Sun/8. Handcrafted gifts from the Middle East, including Palestine, Lebanon, and Turkey.

San Francisco Bazaar Concourse Exhibition Center, East Hall, 635 Eighth St, SF; www.sanfranciscobazaar.org. 11am-6pm, free. Also Sun/8. Featuring a large selection of handmade gifts made by local artists who live and work in the Bay Area.

SFMade's Annual Holiday Gift Fair Fleet Room, Fort Mason Center, Marina at Laguna, SF; www.sfmade.org. 10am-5pm, free. Also Sun/8. Every item at this gift fair is guaranteed made in San Francisco.

Union Street Fantasy of Lights Union between Van Ness and Steiner, SF; www.unionstreetsf.com. 3-7pm, free. Union Street lights up at this neighborhood holiday festival, with cupcake decorating, pony rides, jugglers, face painting, and other kid-friendly fun. Future Union Street events include the Ugly/Creative Holiday Sweater Contest (Dec 21, 2-4pm), and holiday caroling (Dec 21, 1pm); check out the online calendar for details.

Winter Faire Golden Gate Spiritualist Church, 1901 Franklin, SF; facebook.com/spiritualistchurch. 11am-4pm, free. Holiday gifts for sale including pottery, canned fruits and jams, gently used books, baked goods, and more.

SUNDAY 8

"Snow Day in the Gourmet Ghetto" Parking lot, 1673 Shattuck, Berk; www.anotherbull-winkelshow.com. 10am-3pm, free. Pony rides, craft projects, holiday vendors, and, yes, actual snow.

MONDAY 9

Holiday Toy Drive Bayview YMCA, 1601 Lane, SF; www.urbanacademy.com; www.ymca.net. 5pm, free. Bring books, games, and sneakers to brighten the holidays for kids at this drive hosted by San Francisco 49er Navorro Bowman. **SFBG**



DOUBLE DARE YA:
RIOT GRRRL ICON
KATHLEEN HANNA PHOTO
COURTESY OF LEETA HARDING



BY EMILY SAVAGE
arts@sfbg.com

FILM It was strange when Kathleen Hanna — riot grrrl activist, iconic Bikini Kill battle cry leader, electro-popping Le Tigre singer — went silent.

Though she was not entirely absent from the public eye, she did not make any new music or tour for nearly a decade. Beat down by a mysterious illness, she seemingly tumbled into hardcore self-preservation mode, contributing her personal files of zines, show flyers, and lyrics to the “Riot Grrrl Collection” at New York University’s Fales Library.

This archival material would prove key to Sini Anderson’s new documentary about Hanna, *The Punk Singer*. The film includes many lesser-seen clips from the early days of Bikini Kill, the band’s tours through Europe, and rare early moments with Hanna’s husband, Beastie Boy Adam Horowitz.

“There’s some unfortunate and there’s some fortunate in this,” says Anderson, speaking to me in a hotel in San Francisco ahead of the film’s Bay Area premiere at the Oakland Underground Film Festival in September. “The unfortunate is that Kathleen started getting incredibly sick, and she was getting worse and worse. [But then] she decided to pull all her materials together and start archiving them. So she had a few interns and for a couple of years they just pulled all this stuff from all over the place, so by the time we started the film project, a lot of this was in one place.”

Anderson is a Portland, Ore.-based feminist artist who co-founded Sister Spit while living in SF and has worked in film for a decade, though this is her first documentary. She suggested the idea to Hanna while Le Tigre was making 2011 doc *Who Took The Bomb? Le Tigre on Tour*. While Hanna became the reluctant face of the riot grrrl movement in the ‘90s, she’d never granted the media access to her whole story, at least partially because she didn’t want to be misunderstood.

“She had been out of music for six years at that point, and in [the realms of feminism and politics], there just didn’t seem to be any kind of action going on. Things seemed complacent,” Anderson says. “I said, ‘Kathleen, people need to hear your

Riot acts

‘The Punk Singer’ chronicles Kathleen Hanna’s remarkable life — and mysterious illness



story, and they need to hear it now.”

Using archival footage and present-day interviews, the doc covers Hanna’s childhood, the beginning of the riot grrrl movement, Le Tigre, and the resurrection of her post-Bikini Kill solo project, the Julie Ruin. Anderson interviewed Hanna in a series of intimate, enlightening sit-downs at her lake house, which are delicately spliced throughout the film between older clips and interviews with Hanna’s contemporaries: Bikini Kill’s Tobi Vail, Billy Karren, and Kathi Wilcox (now of the Julie Ruin); Kim Gordon; Joan Jett; Carrie Brownstein and Corin Tucker; and teenage Rookie Magazine editor Tavi Gevinson, who wears the colorful “Feminist” sweater gifted to her by Hanna.

The bulk of filming was done over the course of a year — and it was a momentous one. Countless doctors had misdiagnosed Hanna by the time Anderson began filming, without an end in sight. Halfway through filming, she finally had a name for her

illness: late-stage neurological Lyme disease. When she began treatments, filmmaker and subject decided not to shy away from the vulnerability of moments like Hanna taking her meds and experiencing their uncomfortable after-effects.

“Once she started treatment, it was a roller coaster — she got worse, and then she got better, then she got worse. We had to plan the interviews around when she was up for it,” — explains Anderson, who, incredibly, was also diagnosed with Lyme disease during filming, from an unrelated incident. “I really believe there’s so much power and strength in that vulnerability.

It really is important for other women to see that we can tell our truth, we can let people see what’s going on — that doesn’t make us weak, that makes us stronger.” Anderson is now working on another documentary specifically about Lyme disease.

During filming for *The Punk Singer*, Hanna decided to put together the Julie Ruin, her first new musical act since the end of Le Tigre. This year, the band released its full-length, *Run Fast*, on Dischord Records.

“She says it really eloquently in the film: when she realized that she may never again be able to do this thing she loves, she realized she wanted it more than ever,” Anderson says.

For the director, one of the biggest moments during filming came from this realization. Hanna sits by her fireplace, surprising herself as she talks about why she quit music — why it was easier to just say she’d already said everything she’d needed to sing. She didn’t want to admit to anyone, including herself, that she was quitting because she was sick. In the doc, Hanna seems taken aback and tears up a bit, but gives the go-ahead to keep filming.

The Punk Singer’s other epiphany comes at the very end, on the last day of filming, in what became the last scene of the film. Hanna asks, “What is my story? I have no idea,” and begins mentioning moments from her life. “I thought, who is going to believe me? Other women will believe me.”

Says Anderson, “It was about being believed, and being heard, and having her truth be validated. That’s [her] story.” **SFBG**

THE PUNK SINGER opens Fri/6 in SF.

School gaze ‘At Berkeley’ a lengthy, layered portrait of higher education

FILM *At Berkeley*, the latest documentary from the great Frederick Wiseman, runs 244 minutes — a time commitment intimidating enough to deter any casual viewer. But viewers intrigued by Wiseman’s long tradition of filming institutions (1968’s *High School*; 2011’s *Crazy Horse*) with fly-on-the-wall curiosity will want to carve out an afternoon for *At Berkeley*, as will those interested in 21st century educational issues, California’s financial crisis, and the care and maintenance of UC Berkeley’s free-spirited image, among other topics.

UC Berkeley students and grads also seem like a built-in audience. Folks who attended while Wiseman was filming (he shot 250 hours of footage over 12 weeks in what appears to be mid- to late-2011) might even catch a glimpse of themselves in shots of casual moments on campus, which comprise the smallest portion of *At Berkeley*’s divided interests. But the local-color moments do much to flesh out what’s not seen in the classroom and administrative-meeting sequences: the fading-hippie glow of Telegraph Avenue; two men with impressive yo-yo skills; a couple napping on a grassy expanse.

We’re also shown what goes into the maintenance of that postcard-perfect campus. Berkeley’s landscaping starts looking especially impressive when — during a retreat of school bigwigs that Wiseman had apparent free rein to shoot — one administrator points out that budget cuts mean the school employs just one person to mow all of its lawns. “Well, he’s doing a good job!” interjects Robert J. Birgeneau, chancellor of the school 2004-2013. At the time of filming, UC Berkeley was weathering a series of painful fee increases, staff furloughs and layoffs, and widespread budget cutbacks, with Birgeneau serving as its pragmatic, stern-yet-sympathetic eye of the storm.

Birgeneau, like everyone else in the film (including probably the most recognizable figure: former Clinton cabinet member Robert Reich, now a Berkeley prof), is never identified by name. At first, this feels disorienting; most docs strive to hook the viewer with first-act exposition, but *At Berkeley* simply plunges in with a woman (a teacher? a student?) regaling (a class? an extra-curricular club?) with a myth about Berkeley’s origins (spoiler alert: it wasn’t founded by gamblers) that leads into a broader rumination on what the school represents. “A sense of imagination, of diversity,” she says. “An ideal.”

Before long, it’s obvious that we don’t need to know the back stories of everyone who appears in the film. This

portrait of UC Berkeley — as a complex place, not without unrest, but also not without spontaneous a capella performances — emerges with all of its subjects sharing equal footing, their experiences and points of view presented with equal interest. Some of the most compelling scenes take place in classrooms, with remarkably articulate students (though, yes, Wiseman’s camera does catch a few looking sleepy and bored) discussing subjects as wildly diverse as poverty in America, advancements in robotics, Thoreau, and racism. There are also fascinating snippets of lectures, including an amusing, anecdote-heavy treatise from Reich on the importance of self-evaluation.

“The film has to work on both a literal level and a metaphoric, or abstract, level,” Wiseman writes in his *At Berkeley* director’s note. The themes of financial stress and unrest percolating throughout the film culminate in coverage of a late-2011 Occupy Cal demonstration, in which the main campus library is overtaken by passionate protestors. The focus shifts away from the chanting students to UC Berkeley’s behind-the-scenes response, or rather, the phone calls and meetings that decide what the response should be (a “generic acknowledgement” is met by jeers from the protestors; a heavy police presence is suggested, but not visually documented).

In the library, a young man grasps the bullhorn and advises his fellow students that they need to organize their guiding principles more efficiently — an observation echoed later by Birgeneau. Unlike the headline-grabbing demonstrations that fill UC Berkeley’s storied past — its rabble-rousing legacy gets surprisingly few mentions here — there’s no underlying philosophy, he points out. A few moments later, we’re in a classroom, listening to students grumble about how the protests disrupted their midterms.

As its fourth hour draws to a close, *At Berkeley*’s final sequence leaps from a discussion of one of John Donne’s sexier poems into a science class discussing interplanetary space travel. Sure, it’s possible, the affably geeky instructor says — but the practical concerns (like building a vessel with incredibly robust power sources that could sustain life for generations upon generations) tend to get in the way of one’s brilliant ideas and imagination. Here Wiseman’s affection for metaphor is made abundantly clear. **(Cheryl Eddy)**

AT BERKELEY opens Fri/6 in Bay theaters.

FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock.

OPENING

Art Gods: An Oral History of the Tower Records Art Department Bay Area filmmaker Strephon Taylor (2012's *The Complete Bob Wilkins Creature Features*) turns his lens on Tower Records circa its 1980s heyday, when the hard-partying bros of the store's in-house art department crafted displays for the hottest new album releases. Taylor, himself a veteran of the crew, gathers its founding members to reminisce, including original store artist Steve Pollutro, who made eye-catching magic using everyday supplies (posters, foam board, X-Acto knives, spray paint, etc.) and spawned an art style that invaded record stores worldwide. An odd length at just over an hour, *Art Gods* could have been trimmed of some of its superfluous anecdotes (a story about Pollutro's failed attempts to enter the UK to help Tower set up its London branch drags on forever) and presented as a more fine-tuned shorter doc — or made more substantial by widening its interview pool beyond nostalgic former artists. (1:12) *Balboa*. (Eddy) **At Berkeley** See "School Gaze." (4:04) *Roxie*.

Bettie Page Reveals All Mark Mori's affectionate *Bettie Page Reveals All* is narrated in the form of a rambling, chuckle-punctuated interview with the late pin-up icon herself. (We never actually see her except in archival film and images.) Even die-hards who already know the story behind the legend — a rough childhood, several unsuccessful marriages, mental-health issues — will likely learn some new tidbits. (A friend recalls watching 2005's unauthorized biopic *The Notorious Bettie Page* with its subject, who hollered her opinion — "Lies! Lies!" — throughout.) Associates like Hugh Hefner and Dita Von Teese drop by to praise Page's talents and

legacy, but there's no greater proof of lasting glamour than Page's famous photographs, which she clearly loved posing for, and never regretted, even after embracing Christianity later in life. (1:41) *Shattuck*. (Eddy) **Out of the Furnace** Christian Bale, Casey Affleck, and Woody Harrelson star in this crime drama from *Crazy Heart* (2009) director Scott Cooper. (1:56) *Shattuck*. **The Punk Singer** See "Riot Acts." (1:56) *Roxie*.

Sweet Dreams When the all-female drum troupe at the center of *Sweet Dreams* performs — and we hear some of the players' stories about their battles to emerge from the enormity of the Rwandan genocide — we fully understand why Oscar-winning editor Lisa Fruchtmann and her brother, documentary director Rob Fruchtmann, gravitated toward this story. Ingoma Nshya is rooted in a tradition that was once reserved for men, and is composed of the orphans, widows, wives, and offspring of both the victims and perpetrators of the genocide. Music seems to be one of the sole sources of creative expression and healing for them, until founder and theater director Kiki Katese convinces the hipster owners of Brooklyn's Blue Marble Ice Cream to start a collective with the women to open the country's first ice cream shop. The Fruchtmans touch on the horrors of the past but devote most of the drama to the quietly emotional as well as physically tangible issues of opening the store and actually going about making its soft-serve treats. With that focus, *Sweet Dreams* sometimes seems to overlook the obvious — the ever-lingering specter of violence and trauma, the unanswered questions of justice, and the women's daily struggle to coexist — and those with a journalistic, or even musically ethnographic, mindset, will be frustrated by some of the absences, like the lack of information about the performances and music itself. That's not to say *Sweet Dreams*' story isn't worth telling — or relishing. (1:23) *Shattuck*, *Smith Rafael*. (Chun) **Walking the Camino: Six Ways to Santiago**

This documentary follows six modern-day pilgrims as they embark on a journey across Spain. (1:24) *Balboa*.

ONGOING

Black Nativity You have to hand it to director-writer Kasi Lemmons (2001's *The Caveman's Valentine*) for even attempting an adaptation of Langston Hughes' *Black Nativity*. The idea of recasting the original play's straightforward hybrid of the nativity tale, gospel, and African folk traditions in contemporary Harlem as a spiffed-up urban street opera feels inspired, especially when the otherwise-familiar narrative is supercharged with emotion, thanks to Oakland-native music producer and co-composer Raphael Saadiq. The songs and their delivery make those moments when the cast members burst into song seem like the most natural thing in the world. The child rhapsodized about here is — wink, nudge — Langston (Jacob Latimore), who's getting evicted along with his single mom, Naima (Jennifer Hudson). In an act of self-disgust, or grudging respect, she sends her feisty tween to stay with his estranged grandparents in NYC. Reverend Cornell (Forest Whitaker) and Aretha Cobbs (Angela Bassett) turn out to be proud pillars of their community, with deep connections to the Civil Rights movement, which Langston discovers when the stern Rev shows the boy his most prized possession: an engraved pocket watch given to him by Martin Luther King Jr. Alas, if Lemmons simply stuck to her present-day rework — and refrained from the self-consciously stagy Christmas dream sequences, which actually seem to hover closer to the original *Black Nativity*, break the momentum, and cue this operetta's complete break with reality — this version would have fared much better than it does. Still, *Black Nativity* isn't without its moments. Whitaker, playing against type and tasked with the heaviest acting effort, and particularly Bassett, who channels a fiery spirit via her upstanding matron to provide much-needed warmth, are mesmerizing, and though Mary J. Blige and Nas are unfortunately given little to do, Hudson pulls her weight, if not with acting, then with her sheer skill at conveying heartbreak amid the melismas. (1:33) *Metreon*, *1000 Van Ness*. (Chun) **The Great Beauty** The latest from Paolo Sorrentino (2008's *Il Divo*) arrives as a high-profile contender for the Best Foreign Language Film Oscar, already annointed a masterpiece in some quarters, and duly announcing itself as such in nearly every grandiose, aesthetically engorged moment.



Yes, it seems to say, you are in the presence of this auteur's masterpiece. But it's somebody else's, too. The problem isn't just that Fellini

got there first, but that there's room for doubt whether Sorrentino's homage actually builds on or simply imitates its model. *La Dolce Vita*

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MON-THU (2:35, 4:50), 7:00

LANDMARK THEATRES
Clay Theatre
Fillmore at Clay - (415) 561-9921
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FILM LISTINGS

CHRISTIAN BALE STARS IN RUST BELT THRILLER *OUT OF THE FURNACE*, IN THEATERS FRI/6. PHOTO BY KERRY HAYES

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893. Theater closed for renovations until November 2013.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.ntsfs.com/marina_theatre

Metreon Fourth St/Mission. (800) FANDANGO.

New People Cinema 1746 Post. www.newpeopleworld.com.

1000 Van Ness 1000 Van Ness. (800) 231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Sundance Kabuki Cinema Post/Fillmore. 929-4650.

Vogue Sacramento/Presidio. 221-8183.

BAY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

(1960) and *8 1/2* (1963) are themselves swaying, jerry-built monuments, exhilaratingly messy and debatably profound. But nothing quite like them had been seen before, and they did define a time of cultural upheaval — when traditional ways of life were being plowed under by a loud, moneyed, heedless modernity that for a while chose Rome as its global capital. Sorrentino announces his intention to out-Fellini Fellini in an opening sequence so strenuously flamboyant it's like a never-ending pirouette performed by a prima dancer with a hernia. There's statuary, a women's choral ensemble, an on-screen audience applauding the director's baffled muse Toni Servillo, standing in for Marcello Mastroianni — all this and more in manic tracking shots and frantic intercutting, as if sheer speed alone could supply contemporary relevancy. Eventually *The Great Beauty* calms down a bit, but still its reason for being remains vague behind the heavy curtain of "style." (2:22)

Opera Plaza, *Smith Rafael*. (Harvey)

The Hunger Games: Catching Fire Before succumbing to the hot and heavy action inside the arena (intensely directed by Francis Lawrence) *The Hunger Games: Catching Fire* force-feeds you a world of heinous concept fashions that'd make Lady Gaga laugh. But that's ok, because the second film about one girl's epic struggle to change the world of Panem may be even more exciting than the first. Suzanne Collins' YA novel *The Hunger Games* was an over-literal metaphor for junior high social survival and the glory of *Catching Fire* is that it depicts what comes *after* you reach the cool kids' table. Katniss (Jennifer Lawrence) inspired so much hope among the 12 districts she now faces pressures from President Snow (a portentous Donald Sutherland) and the fanatical press of Capital City (Stanley Tucci with big teeth and Toby Jones with big hair). After she's forced to fake a romance with Peeta (Josh Hutcherson), the two watch with horror as they're faced with a new Hunger Game: for returning victors, many of whom are too old to run. Amanda Plummer and Jeffrey Wright are fun as brainy wackjobs and Jena Malone is hilariously Amazonian as a serial axe grinder still screaming like an eighth grader. Inside the arena, alliances

CONTINUES ON PAGE 30 >>



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Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Magick Lantern 125 Park Place, Point Richmond. (510) 234-1404.

New Parkway 474 24th St, Oakl. (510) 658-7900.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**



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FILM LISTINGS

CONT>>

and rivalries shift but the winner’s circle could survive to see another revolution; to save this city, they may have to burn it down. (2:26) **Balboa, Metreon, 1000 Van Ness, Sundance Kabuki.** (Vizcarrondo) **Oldboy** In 2003, South Korean director Park Chan-wook released a modern masterpiece of harsh, misanthropic revenge cinema with *Oldboy*, a twisty and visually stylish adaptation of a Japanese manga. Ten years later, Spike Lee and screenwriter Mark Protosevich have delivered a recombinatory remake of the Korean film. It’s neither satisfying nor particularly infuriating — it plays with the elements of Park’s intensely memorable movie, alluding to scenes and images without always exactly reproducing them, and it makes a valiant effort to restore suspense to a story whose gut-wrenching twist has been slightly softened by a decade. But it’s much less visually engaging, replacing Park’s sinister playfulness with a blander, more direct action palette. Josh Brolin’s Joe Doucett is brooding and brutal, but not as sickly compelling as Choi Min-sik’s wild-eyed Oh Dae-su; Elizabeth Olsen is emotionally powerful as his helper and lover; and Sharlto Copley offers a bizarre, rather gross caricature as the scheming antagonist. (2:00) **1000 Van Ness, SF Center, Sundance Kabuki.** (Stander) **Philomena** Judi Dench gives this twist on a real-life scandal heart, soul, and a nuanced, everyday heft. Her ideal, ironic foil is Steve Coogan, playing an upper-crusty irreverent snob of an investigative journalist. Judging by her tidy exterior, Dench’s title character is a perfectly ordinary Irish working-class senior, but she’s haunted by the past, which comes tumbling out one day to her daughter: As an unwed teenager, she gave birth to a son at a convent. She was forced to work there, unpaid; as supposed penance, the baby was essentially sold to a rich American couple against her consent. Her yarn reaches disgraced reporter Martin Sixsmith (Coogan), who initially turns his nose up at the tale’s piddling “human interest” angle, but slowly gets drawn in by the unexpected twists and turns of the story — and likely the possibility of taking down some evil nuns — as well as seemingly naive Philomena herself, with her delight in trash culture, frank talk about sex, and simple desire to see her son and know that he thought, once in a while, of her. It turns out Philomena’s own sad narrative has as many improbable turnarounds as one of the cheesy romance novels she favors, and though this unexpected twosome’s quest for the truth is strenuously reworked to conform to the contours of buddy movie-road trip arc that we’re all too familiar with, director Stephen Frears’ warm, light-handed take on the gentle class struggles going on between the writer and his subject about who’s in control of the story makes up for *Philomena*’s determined quest for mass appeal. (1:35) **Embarcadero, 1000 Van Ness, Sundance Kabuki.** (Chun) **SFBG**

A PRINCE-THEMED DISPLAY IN *ART GODS: AN ORAL HISTORY OF THE TOWER RECORDS ART DEPARTMENT*, SCREENING THIS WEEK AT THE BALBOA THEATRE.



REP CLOCK

Schedules are for Wed/4-Tue/10 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified. **ALBANY** 1115 Solano, Albany; www.landmarktheatres.com. \$7. “Family Series:” **The Muppet Movie** (Frawley, 1979), Sat-Sun, 10:30am. **“ANOTHER HOLE IN THE HEAD FILM FESTIVAL”** Balboa Theater, 3630 Balboa, SF; New People Cinema, 1746 Post, SF; www.sfindie.com. \$12. Now in its 10th year, the festival highlights indie horror, sci-fi, and fantasy films, through Dec 19. **ATA GALLERY** 992 Valencia, SF; www.ata-site.org. \$4-10. “OpenScreening,” Thu, 8. For more info, contact programming@atasite.org. “Other Cinema,” animated works by Martha Coburn, Jeremy Rouke, Janie Geiser, and others, Sat, 8:30. **BALBOA THEATRE** 3630 Balboa, SF; cinemasf.com/balboa. \$10. **Art Gods: An Oral History of the Tower Records Art Department** (Taylor, 2013), Fri-Sat, 10. “Popcorn Palace:” **The Polar Express** (Zemeckis, 2005), Sat, 10am. Matinee for kids. **BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS’ HALL** 1924 Cedar, Berk; www.bfuu.org. \$5-10. “Screening the Green:” **The Story of Stuff** (Fox, 2007), and

The Story of Solutions (2013), Thu, 7. **BINDLESTIFF STUDIO** 185 Sixth St, SF; www.facinesf.com. \$10-20. “FACINE bente: Filipino American Cine Festival,” 33 feature length films and short works from the Philippines and the Filipino Diaspora, Dec 9-14. Proceeds benefit Typhoon Haiyan relief operations in the Philippines. **CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-12. **The Sound of Music** (Wise, 1965), Wed-Thu and Sat-Sun, 7 (also Sat-Sun, 1pm). Presented sing-along style; tickets (\$10-15) at www.ticketweb.com. “Good Vibrations Quickies: Erotic Short Film Competition,” Fri, 7 (pre-party); 8 (screening). These events, \$10; visit www.brownpapertickets.com for advance tickets. **I Am Divine** (Schawarz, 2013), Mon, 7, 9. **Gravity** (Cuarón, 2013), Dec 10-11, 7, 9:15 (also Dec 11, 2:30, 4:45). **CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. **The Armstrong Lie** (Gibney, 2013), call for dates and times. **Blue is the Warmest Color** (Kechiche, 2013), call for dates and times. **The Great Beauty** (Sorrentino, 2013), call for dates and times. **Richard II**, Royal Shakespeare Company production starring David Tennant, Thu, 7; Sun, 1. **Walking the Camino: Six Ways to Santiago** (Smith, 2013), Dec 6-12, call for times. **Sweet Dreams** (Fruchtman and Fruchtman, 2012), Sun, 7. Filmmakers Lisa and Rob Fruchtman in person; this event, \$12. **CLAY** 2261 Fillmore, SF; www.landmarktheatres.com. \$10. “Midnight Movies:” **Labyrinth** (Henson, 1986), Fri-Sat, midnight. **DAVIES SYMPHONY HALL** 201 Van Ness, SF; www.sfsymphony.org. \$25-80. “A Symphonic Night at the Movies:” **Singin’ in the Rain** (Donen and Kelly, 1952), Fri-Sat, 7:30. **MECHANICS’ INSTITUTE** 57 Post, SF; milibary.org/events. \$10. “CinemaLit Film Series: Dark Star: The Films of Barbara Stanwyck:” **Remember the Night** (Leisen, 1940), Fri, 6. **NEW PARKWAY** 474 24th St, Oakl; www.thenewparkway.com. “Courtney Trouble’s Queer Porn Movie Party,” Thu, 7. This event, \$10. “First Friday Shorts,” films by and about Bay Area Girls Rock Camp, Fri, 6. This event, free. **PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. “The Resolution Starts Now: 4K Restorations from Sony Pictures:” “Grover Crisp: The Resolution Starts Now,” followed by **Bonjour Tristesse** (Preminger, 1958), Thu, 7; **Alamo Bay** (Malle, 1985), Sat, 6:30; **Taxi Driver** (Scorsese, 1976), Sat, 9; **The Arch** (Tang, 1969), Sun, 3; **Picnic** (Logan, 1956), Sun, 5:15. “Love Is Colder Than Death: The Cinema of Rainer Werner Fassbinder:” **Why Does Herr R. Run Amok?** (Fengler and Fassbinder, 1969), Fri, 7; **Despair** (1977), Fri, 8:50. **ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Is the Man Who Is Tall Happy?** (Gondry, 2013), Wed, 7:15, 9:15; Thu, 9:15. **A Journey to Planet Sanity** (Freeman, 2012), Wed, 7. This event, \$12. **Muscle Shoals** (Camalier, 2013), Wed-Thu, 9. “Frameline Encore:” **Seventh-Gay Adventists** (Akers and Eyer, 2012), Thu, 7. This event, free. •**Amal’s Garden** (Shihab, 2012), and **My Father Looks Like Abdel Nasser** (Kassem, 2012), Thu, 7. **At Berkeley** (Wiseman, 2013), Dec 6-12, 6:45 (also Sat-Sun, 2). **The Punk Singer** (Anderson, 2013), Dec 6-12, 7, 8:45. **SOCIAL STUDY** 1795 Geary, SF; www.socialstudysf.com. Free. **Impresa!** (Woldu, 2013), Tue, 6:30. **TEMESCAL ART CENTER** 511 48th St, Oakl; www.shapeshifterscinema.com. Free. **Intertidal**, performance-based work by media artist Alex MacKenzie, inspired by the tidal zones and marine life of Western Canada, Sun, 8. **YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; www.ybca.org. \$8-10. “X: The History of a Film Rating:” **Bad Timing: A Sensual Obsession** (Roeg, 1980), Thu, 7:30. “Films by Fassbinder:” **Querelle** (1982), Sun, 2. **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0354803-00. The following is doing business as SUSHI TONI 733 Bush St. San Francisco, CA 94108. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 8/26/13. This statement was signed by Seil Kang. This statement was filed by Jacob Gosline, Deputy County Clerk, on 11/08/2013. Nov. 20, 27, Dec. 4, 11, 2013. NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: November 6, 2013. To Whom It May Concern: The name of the applicant is: 425 NORTH POINT STREET SERVICES LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2455 MASON ST, SAN FRANCISCO, CA 94133-1401. Type of Licenses Applied for: 47 - ON-SALE GENERAL EATING PLACE. Dec. 4, 2013 NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: November 20, 2013. To Whom It May Concern: The name of the applicant is: TAV-ERN 242 L-PSHIP. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 240-242 OFARRELL ST, SAN FRANCISCO, CA 94102. Type of Licenses Applied for: 75- On-Sale General Brew-Pub Nov. 27, Dec. 4, 11, 2013. ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549924. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Bin Qiu for change of name. TO ALL INTERESTED PERSONS: Petitioner Bin Qiu filed a petition with this court for a decree changing names as follows: Present Name: Bin Qiu. Proposed Name: Benson Yau. THE COURT ORDERS that all persons interested in this matter shall appear before this court at

the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 1/23/14. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on November 22, 2013. Nov. 27, Dec. 4, 11, 18, 2013.

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